WASHINGTON :: CENTENNIAL :: NUMBER

THE NEW YORK DRAMATIC MIRROR.

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Ye Theatre in Washington's Time:

Being A Narrative of Ye Playes, Players and Playe Houfes in America During Ye 18th Century.

IN the "Recollections and Private Memoirs of Washington," by his adopted son, George Washington Parke Custis, we are told that "the first President was partial to the amusements of the theatre, and attended some five or six times in a season, more especially when some public charity was to be benefited by the performance. The habit was for the manager to wait on the President, requesting him to command a play; the pieces so commanded partook of but little variety, but must be admitted to have been in excellent taste—the School for Scandal and Everyone Has His Fault for the plays, and for the afterpieces there was almost a standing order for The Poor Soldier and Wignell's Darby."

In his diary Washington makes the following entry under the date of Nov. 24, 1789: "A good deal of company at the levée to-day. Went to the play in the evening; sent tickets to the following ladies and gentlemen and invited them to take seats in my box, viz.: Mrs. Adams (lady of the Vice-President), General Schuyler and lady, Mr. King and lady, Major Butler and lady, Mrs. Greene—all of whom accepted and came, except Mrs. Butler, who was indisposed." It would seem, therefore, that theatre parties are by no means a new-fangled fad of modern New York society.

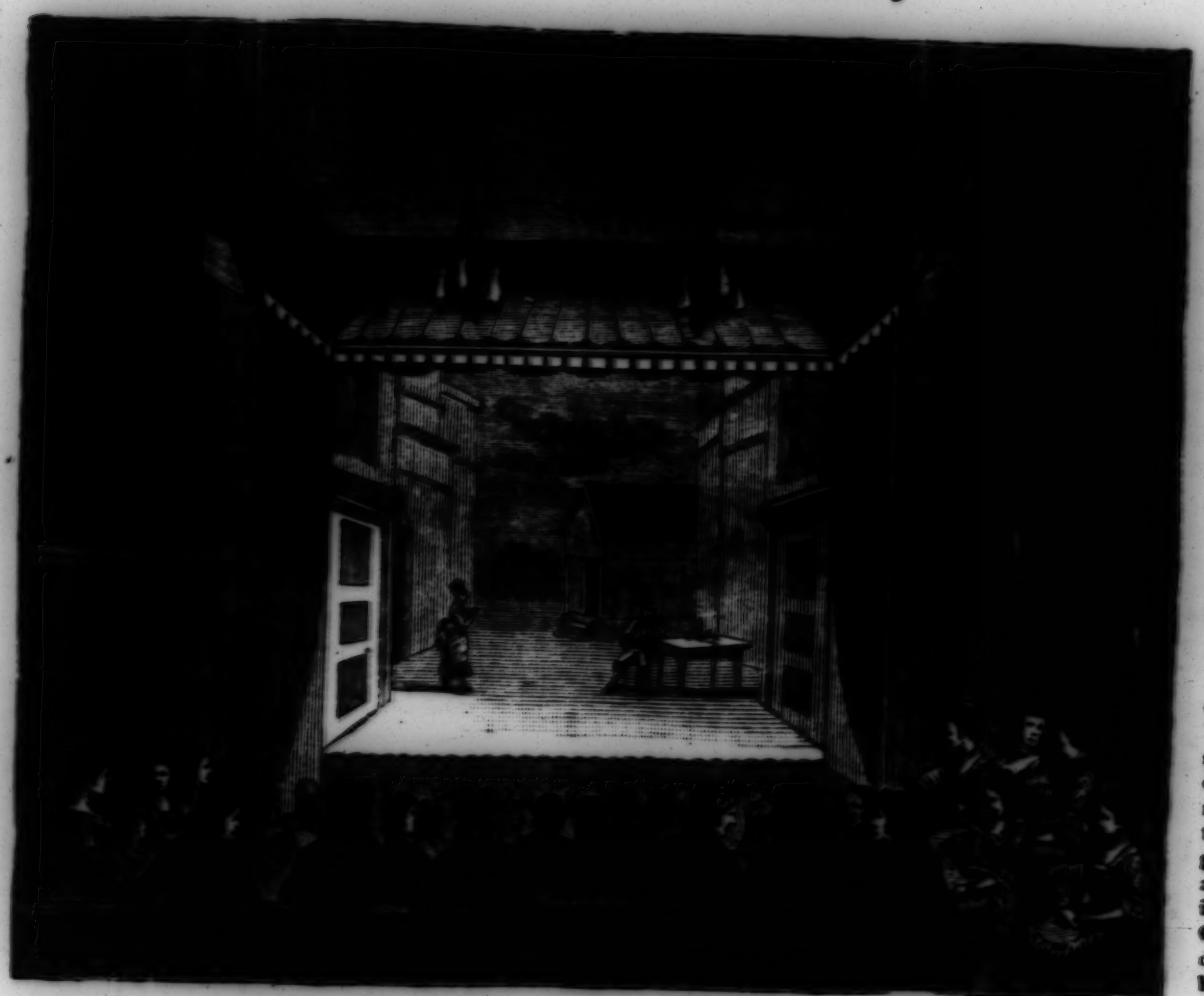
In Lossing's explanatory notes to the "Recollections" of Custis, we are reminded that the above entry referred to the occasion described by Dunlap, when Wignell performed the part of Darby, in the interlude of Darby's Return, a play written by that gentleman. "Darby, an Irish lad, recounts his adventures in the United States and elsewhere. When he related what befell him in the City of New York at the inauguration of the President, etc., "the interest expressed by the audience," says Dunlap, "in the looks and the changes of countenance of the great man (Washington) became intense." We are told that at the following descriptive lines the President looked serious:

A man who fought to free the land from woe,
Like me, had left his farm a-soldiering to go,
But having gained his point he had, *like me*,
Returned his own potato-ground to see.
But then he could not rest. With one accord
He is called to be a kind of—not a lord—
I don't know what; he's not a great man, sure,
For poor men love him just as he were poor.

If Washington looked serious at having to listen to such doggerel, President Harrison would probably fall off his seat if similarly afflicted in a New York theatre during the Centennial festivities.

When Kathleen, on the same occasion, asked: "How looked he, Darby? Was he short or tall?" Washington's countenance showed embarrassment from the expectation of one of those eulogies which he had been compelled "to hear on many public occasions, and which must, doubtless, have been a severe trial to his feelings." The President, however, was relieved by Darby's declaration that he had not seen him.

This performance took place in the old John Street Theatre, situated on the north side not far from Broadway, and at the time the only one in the city. According to some authorities, Fyles, a German musician, who led the band, composed the President's march for this occasion, and the tune was struck up when Washington and his party entered the theatre. It was afterwards slightly altered and has been known as "Hail Columbia" ever since. The John Street Theatre introduced the custom of setting the stage boxes apart for the President and Vice President. These boxes were adorned with appropriate emblems and decorations, and the play bills were inscribed *Vivat Republica*.



INTERIOR OF THE JOHN STREET THEATRE, BUILT IN 1767.

Washington evidently had a weakness for theatre parties, for on Nov. 30, 1789, he makes the following entry in his diary: "Went to the play in the evening and presented tickets to the following persons, viz.: Doctor Johnson and lady, Mr. Dalton and lady, the Chief Justice of the United States and lady, Secretary of War and lady, Baron de Steuben and Mrs. Green."

"The old American company, says Custis, "comprising Hallam and Henry, Harper, Wignell, and old Morris, first played in 1789, in the theatre in John street, and nothing more truly shows our transcendent march toward refinement than the contrast between the humble, nay, barn-like theatre, which the first President attended forty years ago and the *now* various and magnificent temples of Thespis which adorn the great and splendid city of New York. The company moved with the government to Philadelphia, and performed in the old theatre, Southwark, in which was some scenery, said to have been painted by the interesting and unfortunate Major André, until the erection of the house in Chestnut Street, where, we believe, the curtain fell upon the exits of the last remnants of the old American company. In New York, the play-bill was headed 'By particular desire,' when it was announced that the President would attend. On those nights the house would be crowded from top to bottom, as many wanting to see the hero as the play. Upon the President's entering the stage-box with his family, the orchestra would strike up 'The President's March' (now 'Hail Columbia'), composed by a German named Fyles, in '89, in contra-distinction to the march of the Revolution, called 'Washington's March.' The audience applauded on the entrance of the President, but the pit and gallery were so truly despotic in the early days of the republic, that as soon as 'Hail Columbia' had ceased, 'Washington's March' was called for by the deafening din of one hundred voices at once, and upon its being played three hearty cheers would rock the building to its base. Indeed, five-and-thirty years ago there could not be gotten together any large assembly without a considerable spice of the Revolution being among it. The soldiers and sailors of the war of liberty abounded in all public places, and no sooner would their old chief appear than off came each hat, and the shout of welcome resounded pure, spontaneous, direct from the heart."

In an explanatory note to the above extract, Lossing gives additional information concerning "Hail Columbia." The song, adapted in measure to the "President's March," was written by Joseph Hopkinson of Philadelphia, in the Spring of 1798. At that time, war with France seemed inevitable, and a patriotic feeling pervaded the community. Mr. Fox, a young singer and actor, called upon Mr. Hopkinson one morning and said, "To-morrow evening is appointed for my benefit at the theatre. Not a single box has been taken, and I fear there will be a thin house. If you will write me some patriotic verses to the tune of the 'President's March,' I feel sure of a big house. Several people about the theatre have attempted it, but they have come to the conclusion that it cannot be done. Yet I think you may succeed."

Mr. Hopkinson retired to his study, wrote the first verse and chorus and submitted them to Mrs. Hopkinson, who sang them to a harpsichord accompaniment. The time and the words harmonized. The song was soon finished, and that evening the young actor received it. The next morning the theatre placards announced that Mr. Fox would sing a new patriotic song. The house was crowded, the song was sung, and the audience was delighted. Eight times the singer was called out to repeat the song. When it was sung the ninth time the whole audience arose and joined in the chorus. On the following night (April 30, 1798) President Adams and his wife and some of the heads of departments, with their families, were present, and the singer was called out time after time. It was repeated night after night in the theatres of Philadelphia and other places, and it became the universal song of the boys in the street.

Frederick Saunders, librarian of the Astor Library, in his Washington Centennial souvenir says: "On Saturdays the President might sometimes be seen riding through the outskirts of the city, mounted on a fine Virginia horse, or seated in his box at the theatre. The only one in the city was on John Street. On such occasions the 'President's March' was played. It had been composed by Pfyles, the leader of the orchestra, and played for the first time on Trenton Bridge as Washington rode over on his way to be inaugurated. The air had a martial ring that caught the ear of the multitude, soon became popular as 'Washington's March,' and when Adams became president, in a moment of great party excitement Judge Hopkinson wrote and adapted to it the famous lines 'Hail Columbia' which still continues one of our national airs."

The authorities quoted above seem to differ somewhat as to exactly when and for what occasion the air was composed, but they all agree on the main point that the THE DRAMATIC MIRROR desires to emphasize *i.e.*—that Washington was a patron of the drama in its early struggles against the Puritanical spirit that strove with might and main to crush it out of existence, but fortunately without success.

Our first President passed the Winter 1751-1752 at Barbadoes as the companion of his favorite brother, Lawrence, who was in poor health. "Barbadoes had its theatre," says Irving, "at which Washington witnessed for the first time a dramatic representation, a species of amusement of which he afterwards became fond. It was in the present instance the woeful tragedy of George Barnwell. 'The character of Barnwell and several others,' notes Washington in his journal, 'were said to be well performed. There was music adapted and regularly conducted.' A safe and abstemious criticism."

Dunlap in his "History of the American Theatre," refers to the fact that the theatrical world paid particular regard to the birthday of Washington. He says in alluding to the year 1870: "The theatre having been closed for the benefit of the managers, was re-opened on the twenty-second day of February with Gustavus Vasa, a play thought appropriate for the birthday of Washington, and frequently, as such, brought forward."

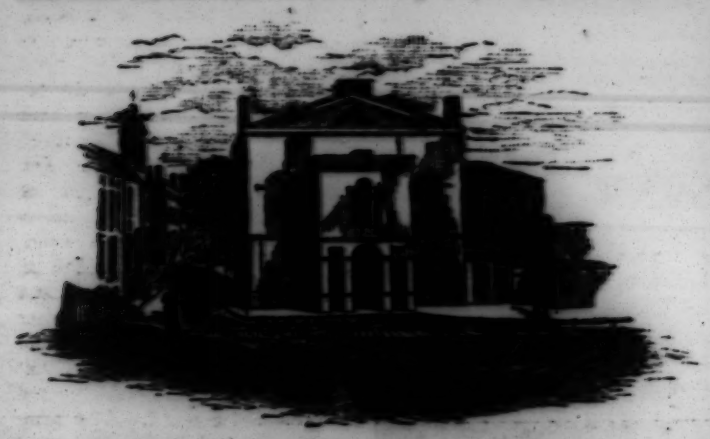
Strange to say, the plays in which Washington figures as a leading character are not so numerous as might have been expected.

* The first series of these "Recollections" were published in the *National Intelligencer*, in 1826, but they were not collected and brought out in book form until 1860.

Brander Matthews wrote a scholarly article for the Christmas Mirror of 1887, in which he cites a number of pieces dealing with Andre, Arnold and other characters of the Revolutionary period. In all of these, Washington, of course, is either a conspicuous character or frequently referred to in the plot.

Washington on the Stage.

In England, Martin Farquhar Tupper wrote a five-act play called Washington which, however, has never received a professional performance. The personality of G. W. would scarcely prove a popular character on the English stage. The French nation naturally have more sympathy for our Revolutionary struggle and our great American hero. Theodore Child contributed a most interesting art



THE BOSTON THEATRE IN FEDERAL STREET, 1794.

icle to *Lippincott's Magazine* of March, 1882, in which he gives the dramatic bibliography of Washington on the French stage. In nearly all of these pieces the plot turns upon the incidents of the famous Asgill case. Washington also figures conspicuously in a spectacular piece called Le Cheval Fantome, played with great success in 1860 at the Théatre Imperial du Cirque. During her American tour, Rachel was to have enacted the role of Zara in a drama entitled Washington. The piece was written by Lesguillon, and was placed in rehearsal just about the time Rachel fell seriously ill and returned home to die. The plot turns on the incident of Arnold's treason. "On the occasion of the centenary of the proclamation of the independence of the United States, a prize was offered by M. Th. Michaelis for the best French work, in four or five acts, celebrating that famous historical event. Some illustrious names were announced as those of the jury, and about a hundred dramas were sent in to compete for the prize, which was finally awarded to Le Nouveau Monde a drama in five acts, and in prose by the Count de Villiers de l'Isle Adam. This piece has never been produced on the stage. It was published in 1880. Washington, Franklin, Cornwallis and Clinton figure in this unimposing production, together with Quakers, Indians, the Constable of England, and other imaginary personages. The last play in which Washington figures is Le Patriote, a lively drama in five acts, produced at the Gaité Theatre August 16, 1881. The author is M. Armand d'Artois, who was a competitor in the *concours* above mentioned. Le Patriote is a dramatization of Fenimore Cooper's novel "The Spy," a dramatic version of which, L'Espion, by MM. Ancelot and Maxim, was played with considerable success at the Théâtre Français in the year 1818. M. d'Artois's piece, splendidly mounted and admirably acted by Clement Just as Washington and Dumaine as Dixon the Spy, had a literary as well as popular success."

First Performances.

Let us now pass on to an account of the theatres established in this country during the life of Washington, who was born Feb. 22, 1732, and died Dec. 14, 1799, a period of nearly sixty-eight years.

It is a difficult task to trace the dawn of the drama in this country. The first dramatic entertainments were given by amateurs. It is a matter of record that Otway's Orphan was acted in Boston by amateurs in 1749 at the coffee house in State Street. This was some time before the first regular company of actors arrived from Europe. Brander Matthews, in an historical sketch of the theatre in America, says: "This attempt to introduce the drama into Puritan New England was received with deepest horror. The next general court passed a strict law forbidding all theatrical performances and fining the owner of any building used for such a purpose £10 for each and every day or time, and fining spectators and actors £5 apiece."

A company of amateurs also made an attempt in 1749 to open a theatre in Philadelphia. Dunlap refers to this venture as follows: "As early as 1749 it is on record that the magistracy of the city (Philadelphia) had been disturbed by some idle young men perpetrating the murder of sundry plays in the skirts of the town, but the culprits had been arrested and bound over to their good behavior, after confessing their crime and promising to spare the poor poets for the future." Joseph N. Ireland maintains in his "Records of the New York Stage," that it was this band of Philadelphian amateurs who gave the first professional performance ever seen in New York. Col. T. Allston Brown, on the other hand, has recently set forth the claim that as early as September, 1732, a company composed of regular actors just arrived from London organized for dramatic entertainment, and played in New York three times each week for one month, their performances being given in a large room in the upper part of a building, which was fitted up with a platform stage and raised seats, capable of seating about four hundred people. Col. Brown says the season was resumed in December and continued till February, 1733, and places in evidence the following advertisement copied from Bradford's New York *Gazette*, without giving the exact date:

> This evening will be performed the tragedy of Cato, and for three evenings next week the following comedies will be acted, viz.: The Recruiting Officer, The Beaux' Stratagem and The Busy Body.

A somewhat more definite statement is made by Col. Brown when he claims to have discovered that Messrs. R. Bessel, T. Heady, Drown, Eastlake and Cone, Mesdames Drown, Chase and Centour and Miss Brennan were among those advertised to play in The Recruiting Officer, Dec. 6. An advertisement is quoted by the same writer from Bradford's New York *Gazette* of Oct. 8, 1733, announcing a sale of household goods, etc., and concluding with the sentence, "Enquire of Talbot, next door to the playhouse." The Hon. Charles P. Daly had previously come across the same advertisement and inferred that this "playhouse" was the first theatre in New York. Ireland notes, however, that Judge Daly's later and more thorough investigations lead to the belief that the playhouse of 1733 was principally used for the exhibition of puppet shows and similar entertainments. Col. Brown chronicles a New York performance of The Adventures of Harlequin and Scaramouch or the Spaniard Tricked, in Hall's Long Room on Feb. 21, 1739, and cites a Punch and Judy performance which took place at Hamilton Haverton's house, near Whitehall Slip, and was advertised as "Punch's Opera Bateman or the Unknown Marriage, with a dialogue between Punch and his wife Joan."

In Nassau Street.

There is no question, however, about the Philadelphia company, referred to above, having given a performance in New York in 1750. On Feb. 26, 1750, the following announcement appeared in the columns of the "New York *Gazette* revived in the *Weekly Postboy*:"

> Last week arrived here a company of comedians from Philadelphia, who we hear have taken a convenient room for their purpose in one of the buildings lately belonging to the Hon. Rip Van Dam, Esq., deceased, in Nassau Street, where they intend to perform as long as the season lasts, provided they meet with suitable encouragement.

Subsequently an advertisement appeared in the same paper, stating that "By His Excellency's Permission, the Theatre in Nassau Street, on Monday, the 5th day of March next (1750), will be presented the Historical Tragedy of King Richard 3d! Wrote originally by Shakespeare and altered by Colley Cibber, Esq. Pit, five shillings; gallery, three shillings. To begin precisely at half an hour after 6 o'clock, and no person to be admitted behind the scenes."

Among the plays enacted during the season were Otway's Orphan, the Beaux' Stratagem, Love for Love, Addison's Cato, the Beggar's Opera, the Fair Penitent, the Busybody, the Distrest Mother, George Barnwell and the Recruiting Officer. The managers were Thomas Kean and a Mr. Murray, and the season "lasted" from March 5, 1750, to July 8, 1751, with the exception of six weeks during the Summer of 1750. The company comprised Murray, Kean, Tremain, Woodham, Jago, Scott, Leigh, Smith, Moore, Marks, Master Murray, Miss Osborn, Miss George, Mrs. Taylor, Mrs. Osborn, Mrs. Leigh, Mrs. Davis and probably others.

After disbanding the remains of the company organized under a Mr. Upton, playing with little success during the Autum months of 1751 and the Winter of 1752.

Arrival of Hallam.

Moody, who had acted in Jamaica in 1745, returned to England for recruits in 1749, but was engaged by David Garrick for the Drury Lane Theatre. William Hallam, having failed in the management of the Goodman Fields Theatre, and hearing of Moody's success in America, determined to send a company of London actors to the new world. He selected Virginia as a profitable field for his venture, and Lewis Hallam landed with the troupe at Yorktown, Va., on June 28, 1752. "Williamsburg," says Dunlap, "was then the capital of Virginia, and thither the players proceeded from Yorktown, the place of their landing. Upon application made to Governor Dinwiddie, permission was granted to erect or fit up a building for a theatre. Hallam found a building which he judged to be sufficient for his purpose, and proceeded to metamorphose it into a pit, box, gallery and stage. It was a long house in the suburbs of the town, probably erected as a storehouse by the early emigrants." Dunlap adds that it "was so near the woods that the manager could stand in the door and shoot pigeons for his dinner, which he more than once actually did."

After its destruction by fire another theatre was erected below the old capitol. The opening performance of Hallam's troupe took place on Sept. 5, 1752, the programme consisting of The Merchant of Venice and Garrick's farce Lethe. There was a prologue especially composed for the occasion by Singleton, a member of the company, and spoken by Mr. Rigby. It was a plea for the propriety of dramatic performances, and shows that the troupe anticipated considerable prejudice against the players. From Virginia the company went to Maryland, and acted at Annapolis in what is claimed by a writer in the Maryland *Gazette*, to have been the first regular theatre in the United States, in contradistinction to the temporary theatres previously used. This writer, under date of June 19, 1828, goes on to say: "The theatre (in Annapolis) which in 1752 is called the new theatre was a neat brick building, tastefully arranged and competent to contain between five and six hundred persons." When the lease expired in 1816 or 1818, the ground reverted to the Protestant Episcopal Church of Annapolis, and the building was pulled down.

Hallam's Troupe in New York.

The Hallam troupe left for New York in June, 1753, where they encountered detrimental opposition. Mr. Upton, already alluded to, had been sent out by Hallam to prepare a theatre, but had abused his trust, and it was partly on that account that the players could not obtain permission to give performances. Finally the authorities granted the necessary permission, and a theatre was erected in Nassau Street between John Street and Maiden Lane. This theatre was converted into a church in 1758 by a congregation of German Calvinists. The Conscious Lovers and Damon and Philida were presented at the opening of the house on Sept. 17, 1753. After a flourishing season in New York, the troupe went to Philadelphia where they also met with considerable opposition. Gov. Hamilton, however, interceded, and granted a "permission to open a theatre and cause twenty-four plays with their attendant afterpieces to be performed, on condition that they offered nothing indecent and immoral." According to Dunlap the storehouse of Mr. William Plumstead, on the corner of the first alley above Pine Street was used as a theatre, and the company commenced playing in April, 1754, with the tragedy of The Fair Penitent. The Governor added six nights, and the season lasted till July, at the rate of three performances a week.

THE HAYMARKET THEATRE, BOSTON, 1796.

William Hallam arrived in June, 1754, and probably sold out his interest in the troupe to his brother Lewis, for he returned to England after a very short visit. After the season in Philadelphia Lewis Hallam took the players to the West Indies, where he died. "His widow," says Dunlap, "married David Douglas, and placed him on the theatrical throne of the Western hemisphere." In the meantime the theatre in Nassau Street was turned into a church, and Douglass, after bringing the troupe back to New York, built a new theatre on "Cruger's Wharf." He had neglected to first obtain permission from the magistracy to enact plays, and it was many months after everything was ready before he obtained permission to open the house.

The opening night was Dec. 8, 1758, when Jane Shore was presented to a large and enthusiastic audience. A prologue written by Singleton was delivered by Lewis Hallam, Jr., then eighteen years old, while his mother, Mrs. Douglass, spoke the epilogue. In 1759 David Douglass opened the second theatre in Philadelphia, which was situated at the southwest corner of Vernon and South Streets, at a place formerly called Society Hill. The Quakers and others again arrayed themselves in opposition, and applied to Judge Allen with denunciations of the players and petitions that his power might be exerted for the putting down of these intruders. The Judge rejected the petition, and, according to Watson, told the petitioners, among other unpalatable things, that "he had learned more moral virtue from plays than from sermons." This theatre was an ordinary wooden building, and was afterward converted into three dwelling-houses.

The Newport Theatre.

The next theatre was erected at Newport, R. I., where The Provoked Husband was presented on Sept. 7, 1761, in spite of a formal vote at a town meeting. Previous to this event Douglass in 1760 built a larger theatre in Philadelphia than the one at Society Hill. It was the old theatre in Southwark, which remained the only theatre in the city until the Chestnut Street Theatre was erected in 1791. The Southwark was of wood principally and painted red, without outward ornament. The place was used for exhibitions as late as August 1800, when Messrs. Hodkinson and Barrett opened it with portions of plays, recitations and music for two nights. Subsequently it was partly burned and afterwards used as a distillery.

According to H. P. Phelps in his "Players of a Century," the first dramatic performance recorded as given by professionals in Albany was on July 3, 1769: "The actors," says Phelps, "were the American company, organized a little less than twenty years previous in England by the Hallam brothers." Mrs. Grant tells us in her "Memoirs of an American Lady," that a regiment of English soldiers, quartered in Albany in 1750, fitted up a barn into a private theatre, and produced The Beaux's Stratagem. In 1769 there was no regular theatre in Albany and the hospital was fitted up for the use of the Thespians. It was not till 1785 that the good people of Albany were again entertained with dramatic representations, and after February 1786, there was what Phelps terms "a dearth in theatrical matters" till 1803.

In 1762 the Douglass troupe appeared for the first time in Providence, R. I., thus completing a circuit comprising Williamsburg, Annapolis, Philadelphia, New York, Newport, Providence and a few smaller places, such as Perth Amboy, N. J., provided with available halls. Along this route, with occasional visits to the West Indies, the company continued to travel until June 1774. Mrs. Douglass, according to Dunlap, died in Philadelphia during the Summer of 1873, but George O. Seilhamer in his "History of the American Theatre" maintains that she acted in Charleston, and died in Philadelphia 1774.

The first theatre in Charleston, S. C., was opened by Douglass in September 1773, and after a season of fifty-one nights the troupe disbanded the following June. Hallam, Miss Hallam and Wools returned to London. The remainder of the company arrived in New York intending to perform there in the Fall, but the first Congress passed a resolution recommending a suspension of all amusements. The theatres were closed and the English Thespians embarked for the West Indies, where Douglass died after being elected a judge and accumulating quite a fortune in the printing business, a trade he had learned in his youth. After the retirement of Douglass, Hallam succeeded to the management of the troupe, taking John Henry into partnership.

The Revolutionary Period.

During the period of the Revolution, the only performances were amateur entertainments, given by the British officers. Burgoyne had written a play called Maid of the Oaks, which was enacted at his country seat near Epsom, in 1774, and subsequently brought out by Garrick at the Drury Lane Theatre.

On his arrival in Boston, in 1775, Burgoyne wrote a farce entitled The Blockade of Boston, which was produced there in some place fitted up as a temporary theatre. The cast was composed of military amateurs. During the performance a sergeant rushed on the scene, exclaiming: "The rebels have attacked the lines on the Neck," and "the audience," says Dunlap, "supposing his words belonged to the farce, applauded the very natural acting of the man, and were not disturbed until successive *encores* convinced them that it was not to the play that the words belonged, and that the prompter of the speaker was not behind the scenes, but behind the trenches."

After the British were driven out of Boston these amateur histrions continued their performances in New York. These performances are duly noted below in the sketch of the John Street Theatre.

Major André, who had acted and painted scenery while in New York, was chiefly instrumental in getting up theatrical representations at the Southwark Theatre in Philadelphia, during the occupancy of that city by the British army in the Winter of 1777-1778. According to tradition he painted nearly all the scenery that was used. Some of the scenes painted by him lasted many years, and it is on record that on July 4, 1807, a piece on the capture of André (presumably by Dunlap) was presented, with the use of scenery painted by the unfortunate spy himself, his name being signed to it in bold, black letters.

The Theatre in Federal Street.

After Wignell had gained a foot hold in Philadelphia, Hallam and Henry petitioned the legislature of Massachusetts on June 5, 1790 "for leave to open a theatre in Boston, under proper regulations" but the petition was not granted. After considerable opposition in Boston, a new exhibition room was opened in Board Alley in 1792, and the players evaded the law by giving plays under the title of moral lectures. A majority of the town had favored the petition for a repeal of the prohibition laws "as unconstitutional, inexpedient and absurd," and the patronage of the Exhibition Room was so liberal, that the plan of erecting a commodious brick building, purposely for a theatre was easily carried out. Accordingly, a lofty and spacious edifice was built on Federal and Franklin Streets. "The theatre in those days" says Clapp, was considered a fine specimen of architecture, and creditable to the Architect, Mr. Bulfinch. It is alluded to as a lofty and spacious edifice, substantially built of brick, with stone facias, imposts, etc. It was one hundred and forty feet long, sixty-one feet wide and forty feet high. The entrances to the different parts of the house were distinct. * * * In the front there was a projecting arcade, which enabled carriages to land company under cover. The interior of the building was tastefully decorated. The stage opening was thirty-one feet wide, ornamented on each side by two columns, and between them a stage door and projecting iron balcony. Over the columns a cornice and a balustrade were carried across the opening; above was painted a flow of crimson drapery, and the arms of the Union and of the state of Massachustts blanded with emblems, tragic and comic. A ribbon depending from the arms, bore the motto 'All the World's a Stage'."

FIRST CHESTNUT STREET THEATRE, PHILADELPHIA.
OPENED IN 1794.

The theatre in Federal Street, generally termed the Boston Theatre, opened its doors on Feb. 3, 1794, under the management of Charles Stuart Powell. Mr. Powell, a London actor, gave entertainments in Boston in 1792, and returned to England in 1793 to procure the company, which included besides himself Mrs. C. S. Powell, Mr., Mrs. and Miss Baker, Mr, and Mrs. Collins, Mr. and Mrs. Jones, Mrs. Abbot, Miss Harrison and Messrs. Bartlett, Kenny, Nelson and S. Powell. The performance on the opening night consisted of Gostavus Vasa and an entertainment called Modern Antiquities. The musical selections that preceded the drawing up of the curtain were "Yankee Doodle," "Grand Battle Overture in Henry VII.," and "General Washington's March." A gold medal had been offered for the best written prologue, and the prize was unanimously awarded to Thomas Paine, then only eighteen years of age, who afterwards took the name of his father, Robert Treat Paine. This prologue was delivered by C. S. Powell in the character of Apollo. The theatre was well patronized, entertainments being given three evenings each week. The season closed on July 4, 1794. The second season which terminated June 19, 1795, resulted in Mr. S. Powell becoming a bankrupt. Col. J. S. Tyler then assumed the management, and made arrangements with Messrs. Hallam and Hodgkinson to bring on the New York company to Boston. He also re-engaged a portion of Powell's company. Col. Tyler voluntarily resigned the management in April, 1796, and J. B. Williamson was appointed by the trustees as his successor.

Boston Theatre Rebuilt.

In 1797, when under the management of Messrs. Barrett and Harper, the theatre was destroyed by fire. The theatre was rebuilt and opened on Oct. 29, 1798, under the management of Mr. Hodgkinson. The pieces performed on this occasion were a prelude called The First Night's Apology; or, All In A Bustle, Wives as They Were, and The Purse. In October, 1799, the theatre came under the management of G. L. Barrett. "In December of 1799," says Clapp, "an event occurred which threw a nation into mourning and caused a gloom to overspread the land. About the 24th of the month tidings reached Boston that WASHINGTON WAS DEAD. In every part of the country the obsequies in memory of this great man were observed, and the theatre joined in the public testimony for the loss of America's hero." On the evening of the public ceremonies a monody on the death of General Washington was recited by Mrs Barrett. The monody was written for the occasion by John Lathrop. The grief which prevailed throughout the community was detrimental to theatrical performances, and the season came to an early close on April 28, 1800. The following season was opened on Oct. 27, 1800, under the management of C. E. Whitlock, and for many years thereafter the Boston Theatre continued to be the principal theatre of the city.

The Haymarket.

When Charles S. Powell left the Federal Street Theatre his friends raised by subscription a sum sufficient to erect a new theatre to be known as The Haymarket. It was a wooden building situated near the foot of the Mall. It had three tiers of boxes, a gallery, a pit, drawing-room, etc. The company included Mr. and Mrs. G. L. Barrett, Mr. and Mrs. Simpson. the three Miss Westrays (daughters of Mrs. Simpson by a former marriage), and a *corps de ballet*. The Haymarket was opened Dec. 26, 1796, with an Occasional Address, written and delivered by Mr. Powell. This was followed by the comedy of the Belle's Stratagem. The after piece was a grand pantomine called Mirza and Lindor, performed by a French ballet. The season was not very profitable and closed in June 1797. Mr. Hodgkinson, having failed at the Federal Street house, removed the company to The Haymarket Theatre where he opened April 29, 1799, with The Stranger and Plymouth Rock, the players comprising many of the old company and several new members. On June 5, President Adams attended the theatre, when Mr. Hodgkinson sang Paine's song of Adams and Liberty. The receipts during the season were not large, and Hodgkinson closed on July 4, 1799, leaving Boston forever. The Haymarket was opened during subsequent seasons for a few evenings by strolling companies, but it paid the proprietors so poorly that it was sold at auction in 1803, under condition that the materials be removed within sixty days.

First Chestnut Street Theatre.

In 1792 Wignell decided to part company with Hallam and Henry, and withdrew with Mr. and Mrs. Morris. He visited England for recruits, and returned with a troupe of players superior to that he had deserted. This company included Fennell, Harwood, Darby and Mrs. Whitlock, the sister of John Kemble and Mrs. Siddons.

"Mrs. Whitlock," says Clapp, "had the honor of playing before George Washington in Philadelphia. That great man was by no means a stoic at the sight of tragedy, but he hated to be seen weeping, and always wiped the tears with his handkerchief hastily from his face." After a long delay, occasioned principally by the yellow fever in Philadelphia, Wignell opened the handsome theatre that had been built for him on Chestnut Street on Feb. 17, 1794. "He had brought from England," says Dunlap, "Mr. Milbourne, an excellent scene-painter, who decorated the house and furnished the necessary scenery, as far surpassing any stage decorations heretofore seen in the country as the building surpassed former American theatres. The plan of this building was furnished by Mr. Richards, who was Wignell's brother-in-law, and Secretary to the Royal Academy. The model was burnt when the house was consumed. Mr. Richards likewise presented to the managers several very fine scenes and the beautiful drop-curtain, which was destroyed likewise by the fire of 1820. The part of the theatre before the curtain formed a semicircle, having two complete rows of boxes, and higher up, on a line with the gallery, side boxes. The boxes were supported by pillars formed of bunches of reeds, tied together with red fillets and gilts. Festoons of curtains and numerous chandeliers gave a brilliant effect to the whole." William B. Wood tells us in his "Personal Recollections" that Wignell's establishment was so complete on the arrival of his first company in 1793, that before the Chestnut Street house could be opened a debt of $20,000 nearly had been incurred. The orchestra was under the direction of Reinagle. The pieces presented on the opening night were Castle of Andalusia and Who's the Dupe. In 1796, Wignell brought over from England with him the famous Mrs. Merry (formerly Miss Brunton). He also brought over on the same trip Thomas Abthorp Cooper, then a youth of twenty; Mr. Warren, Mr. and Mrs. Byrne, and Mr. and Mrs. Lestrange. On Dec. 5, 1796, Wignell, having returned to Philadelphia, opened the season with Romeo and Juliet, presenting Mrs. Merry as Juliet. On Dec. 7 Mr. and Mrs. Byrne, the ballet dancers, were brought out, and on Dec. 9 Mr. Cooper made his first appearance in America in the character of Macbeth. During the Summer of 1800, Mr. Wignell opened the first theatre in Washington, and called it the United States Theatre. Early in January, 1803, he was married to Mrs. Merry, but did not live long to enjoy wedded life, for he died at the end of the month in consequence of injury received from a spring lancet in blood letting. Mr. Wignell managed the Chestnut Street Theatre up to the time of his death. Mrs. Wignell and Mr. Reinagle then directed the business for some time, and Mr. Wood went to England to engage performers. After its destruction by fire, in 1820, the house was rebuilt, and the second Chestnut Street Theatre was opened on Dec. 2, 1822.

In 1786 a new theatre was built in Charleston, S. C., and in August of the same year the first playhouse was opened in Baltimore. In Hartford, Conn., a theatre was opened in August, 1795, by Hodgkinson and a part of the old American company. In New Orleans the first performances seem to have been given in 1791, in French, by a company fleeing from the insurrection in St. Domingo, but no regular theatre was built there till about 1808.

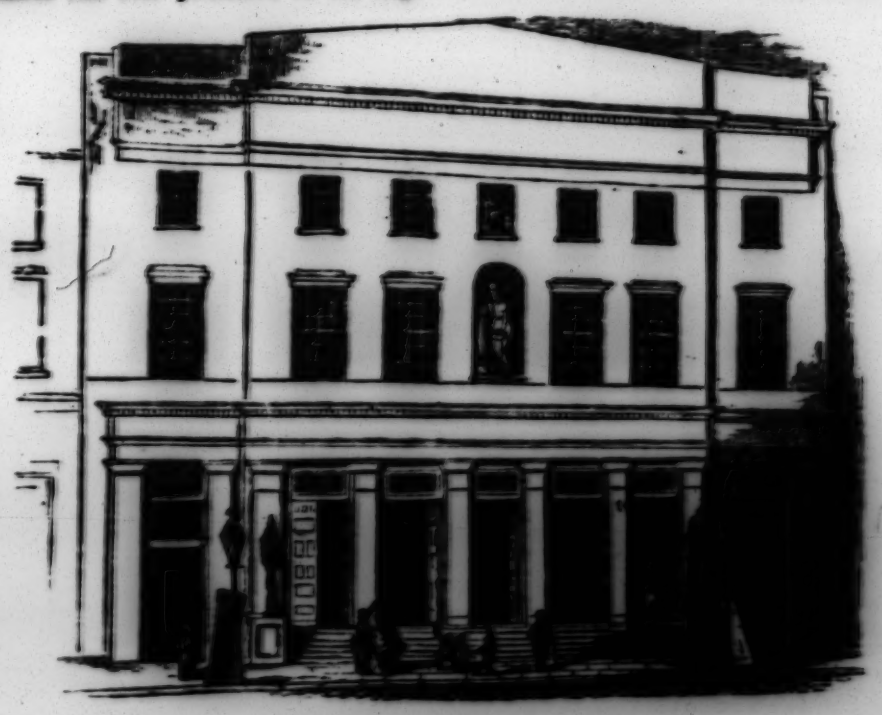
It is generally held that the first play written by an American is The Prince of Parthia, by Thomas Godfrey, of Philadelphia, which was published in 1765, but never acted. The first play written and acted in America is believed to have been Burgoyne's Blockade of Boston, previously referred to. Americans Roused; or, A Cure for the Spleen," was printed about the same time, but it was a Tory pamphlet, and probably not intended to be acted. The first play written in America by an American and acted by a professional company was the Contrast of Royal Tyler, a Chief Justice of Vermont. The piece was performed at the John Street Theatre on April 16, 1786. It is a comedy in five acts, and the cast of characters contains the first Yankee role ever performed on the stage. William Dunlap's first play, The Modest Soldier; or, Love in New York, was accepted, but never produced. His second piece, The Father of an Only Child, was performed on Sept. 7, 1789, and subsequently Dunlap became a prolific playwright.

Old John Street Theatre.

The theatre in John Street was built during the Summer of 1767. The building stood on the northern side of the street, near Broadway, in the rear of the lots since known as 17, 19 and 21. The illustration of the interior is taken from a rare old print. No drawing of the exterior is known to be extant. We are told by Dunlap, however that it was principally of wood—an unsightly object, painted red. "It was about sixty feet back from the street, having a covered way of rough wooden material from the pavement to the doors. There is reason to believe that at this time the dressing-rooms and green-room were under the stage, for after the Revolution Hallam and Henry added on the west side of the building a range of rooms for dressing and a commodious room for assembling previous to being called to 'go on.' Two rows of boxes, with a pit and gallery, could accommodate all the play-going people of that time, and yield to the sharers eight hundred dollars when full, at the usual prices. The stage was of good dimensions, as far as memory serves, equal to that of Colman's Theatre, in the Haymarket, London, originally Foote's." The theatre was opened on Dec. 7, 1767, with The Beaux' Stratagem and Garrick's Lethe. This was three years after the wanton destruction of the Beekman Street Theatre. The company was still that of Douglass, but many changes had occurred in the troupe. There were three performances each week. On Dec. 14 nine chiefs of the Cherokee nation attended the theatre, on which occasion Richard III. was played for their edification. Soon after this performance the bills announced that "The Cherokee chiefs and warriors, being desirous of making some return for the friendly reception and civilities they have received in this city have offered to entertain the public with a war-dance. It is humbly presumed that no part of the audience will forget the proper decorum so essential to all public assemblies, particularly on this occasion, as the persons who have condescended to contribute to their entertainment are of rank and consequence in their own country." It is "humbly presumed" that the war-dance of these noble red men may have been the origin of the modern variety stage. A custom of the time is embodied in the following notice inserted in a playbill dated Jan. 16, 1768: "Ladies will please to send their servants to keep their places, at four o'clock." It was quite usual for the front seats of the boxes to be occupied by colored servants of every age, from four o'clock until after six, waiting for their masters and mistresses to make their appearance. "For several years," says Brander Matthews, "and with varying success, the American company occupied the John Street Theatre, making excursions now and then as far North as Albany and as far South as Philadelphia and Charleston. But troublous times were at hand, and drew rapidly near. Burning questions and crying sins soon left the people little time for mock mirth or mock murder, and the actors began to feel the force of the old mazarinade:

Comédians c'est un mauvais temps
La Tragédie est par les champs.

After the first Continental Congress on Oct, 24, 1774, had recommended a suspension of all public amusement, Douglas was forced to bow to the inevitable, and took the American company to the West Indies, where it remained for ten years. But although the theatre was abandoned by its professional occupants, it did not remain closed all through the war of the Revolution. The players were succeeded by British officers. "A *corps dramatique* was formed," says Dunlap, "and the theatre in John Street opened on the 25th of January, 1777. The manager for several



THE SECOND PARK THEATRE.

years and principal low comedian was Doctor Beaumont, Sergeant-General of his Majesty's army in America. We remember his Scrub and Mock Doctor, characters which, seen a a few years after in London as performed by Quick and Edwin, appeared, such is the force of first impressions in early life, very inferior to the representations of the manager-doctor of John street. Colonel French played Scrub likewise with great success. Women's characters, as in the time of Shakespeare, were frequently performed by the younger subalterns of the army, and we have before us the name of Lieutenant Pennefeather as Estisania in the well-known Rule A Wife of Beaumont and Fletcher." Major Williams, of the artillery, was often entrusted with the heroic roles of tragedy, and the names of Captain Oliver Delancy, Captain Michael Seix, Captain William Loftus, Captain Edward Bradden, Captain Phipps, Captain Stanley, William Hewlet and William C. Hewlet, are all recorded with that of Major André as performing at that time.

The John Street establishment was known then as the Theatre Royal, and the playbills were headed "Charity" and sometimes "For the benefit of the orphans and widows of soldiers." On the opening night in 1777 a prologue was written and spoken by the author, Captain Stanley, and the audience were treated to the performance of Tom Thumb. The military Thespians continued to give performances during stated seasons for the benefit of various charities or for private amusement till June 11, 1781. "These heroes of the stage," says Ireland, "and servants of his most stubborn Majesty, George III., wearied of their labors and abandoned the boards long before they were compelled to evacuate the city."

The Players Return.

When peace was declared Lewis Hallam, after opening the Southwark Theatre in Philadelphia on March 11, 1785, came to New York, where he announced a course of lectures, each followed by a farce, beginning Aug. 24, 1785. After some trouble with the city authorities he opened the John Street Theatre on Nov. 19, 1785, when The Gamester was performed by a weak cast. The following Fall, however, quite a number of the old American company returned. Of the players, Hallam, Henry, Wignell, Morris, Wools and Mrs. Morris, were sharers, the others were on salary. Subsequently the company played successively at Baltimore, Richmond and Philadelphia, returning to New York to open the John Street Theatre on Feb. 14, 1787, with the comedy of The Provoked Husband and the farce of Miss in Her Teens. After the close of the season of 1787-1788 the players proceeded to Philadelphia, and the theatre remained closed till April 14, 1789. The attendance of our first President at Wignell's benefit, Nov. 24, 1787, is described elsewhere. "Washington," says Ireland, "then dwelling in New York as President of the United States, who frequently attended the theatre, and with whom Wignell was a great favorite, honored this benefit with his presence. After the performance of Dec. 9, 1789, the players again left for Philadelphia and Baltimore, and nearly two years elapsed before their return to New York. Soon afterwards Wignell, who was a great favorite with the public, withdrew to Philadelphia and succeeded in having the Chestnut Street Theatre built for him and Rignagle, a professor of music, with whom he entered into partnership. His withdrawal was caused by a share in the management being denied him. Mr. and Mrs. Morris also withdrew and became members of Wignell's company. "Mr. Henry," says Ireland, "soon after visited England and brought over Hodgkinson, whose merits caused poor Wignell's absence to be regretted, if not unnoticed—so transient is popular favor."

The John Street Theatre opened the season of 1791-1792, on October 10, with a prologue by Mr. Hallam, followed by Douglas, and High Life Below Stairs. This was the last season that the sharing scheme, first projected in 1752, kept in operation. The reinforcement secured by Mr. Henry during his transatlantic visit, arrived early in the Fall of 1792. After a successful engagement in Philadelphia, Hallam and Henry presented Hodgkinson for the first time to a New York audience as Vapid, in The Dramatist, at the reopening of the John Street Theatre on Jan. 28, 1793. In 1794 Hodgkinson bought out Henry's interest in the establishment, and continued one of its managers until the close of the season in 1798. "During the season of 1794-1795 a circus known as the amphitheatre, directed by Mr. Rickett's, was in successful operation in the lower part of Greenwich Street. In 1796 Hallam and Hodgkinson took William Dunlap into partnership. In the fall of 1798 the latter became sole manager. The last performance on the stage of this theatre occured on Jan 23, 1798, when Hodgkinson appeared as Plotwell in The Comet and Jefferson played the part of Lord Grizzle in Tom Thumb. The house was shortly after pulled down. Thus did the John Street Theatre remain the home of the drama in New York for a period of thirty years.

In 1797 Wignell brought his splendid troupe from Philadelphia, for whose accommodation the circus in Greenwich street had been hastily turned into a Summer Theatre. The company included Cooper, Moreton, Warrell, Warren, L'Estrange, Byrne, Harwood, Mrs. Merry and Mrs. Byrne. At the opening performance on Aug. 23, 1797, Wignell made the occasional address, and all the other players appeared for the first time before a New York audience. On Aug. 25 John Bernard made his first appearance in America as Goldfinch in The Road to Ruin. The season lasted to the end of November, 1797.

The Park.

The project of a new theatre had been discussed for some time, and a site for the building was selected opposite the attractive grounds of the City Hall. The corner stone, as will be seen from the accompanying illustration, was laid on May 5, 1795. The plans for the construction were originally furnished by Marc Isambard Brunel, the celebrated French engineer of the Thames tunnel, who was in exile in America during the French Revolution. The illustration of Brunel's design is taken from an etching of 1796, filed in the New York Historical Society library. T. B. Thorpe, in his article on "The Old Theatres of New York," maintains that the engraving is literally correct, except in the introduction of the United States coat-of-arms on the façade, for, although in the original design, the national emblem was never completed. Ireland doubts whether the original plans were ever carried out, because the front walls for many years remained perfectly plain and barn-like in appearance. He admits, however, that when the building was burned in 1821, it had none of its original peculiarities, having been entirely remodeled by Mr. Holland in 1806. The actual cost of erecting the theatre, owing to the inexperience and mismanagement of its builders, amounted to more than $130,000. It stood in Park Row, about two hundred feet east of Ann Street, and occupied a space of eighty feet front by one hundred and sixty-five feet deep, running through to Theatre Alley in the rear, where a wing was attached. Ireland says that it was one of the most substantial buildings ever erected in New York, and though externally devoid of architectural pretension, was in its interior harmoniously proportioned and admirably well adapted for the purposes of sight and sound. The original intention was to open the New Theatre—as it was first styled—in October, 1797, but on account of various delays the opening did not occur till Jan. 29, 1798, the house being still in an unfinished state. The address, written by Dr. E. H. Smith, was spoken by Mr. Hodgkinson. Then there was a prelude, written by Mr. Milne, called All in a Bustle; or, The New House, the characters being taken by the company. The regular performance of the evening was As You Like It, which was followed by a musical entertainment called The Purse; or, The American Tar. Dunlap tells us that the amount received for admission on the first night was $1,232, and that many slipped in without tickets; the receipts for the next night fell to $265 and for the succeeding week averaged only $333 each evening. The company comprised Hodgkinson, Hallam, Hallam Jr., Martin, Tyler, Fawcett, Johnson, Prigmore, Hogg, Lee, Simpson, Jefferson, Miller, Seymour, Mrs. Johnson, Miss Broadhurst, Mrs. Collins, Mrs. Hodgkinson and Mrs. Brett. The first lessees and managers were John Hodgkinson and William Dunlap, Mr. Hallam having retired from management altogether. Mr. Cooper, having fallen out with Wignell and Reinagle, in Philadelphia, joined the New York company, and appeared on Feb. 28 at the Park in the character of Hamlet. He was, according to some authorities, the foremost actor of the day. He continued a favorite for many seasons, and died in 1849. His principal competitors for histrionic fame were Hodgkinson and Jefferson. The latter joined the Chestnut Street Theatre in 1803, where he remained for twenty-seven years, being associated with such excellent actors as William B. Wood and William Warren. Jefferson was the grandfather and Warren the father of the Jefferson and Warren of our own time.

PLAN OF THE FIRST PARK THEATRE, NEW YORK.
DESIGNED BY BRUNEL IN 1796.

In the Fall of 1798, Mr. Dunlap became sole manager, Mr. Hodgkinson having accepted an engagement at Boston. On Dec. 5, 1798, Mrs. Oldmixon made her first appearance in New York in Inclo and Yariko, and sustained the reputation she had made in Philadelphia. Mr. and Mrs. Hodgkinson returned to the Park for the season of 1799-1800, and together receved $100 per week, the highest amount paid, so far, to any two performers in America. Mr. Cooper's salary was $32, and Mr. Hallam and Mr. Jefferson had a sumptuous stipend of $25.

William Dunlap managed the Park Theatre until the Spring of 1805, when becoming bankrupt, with the honorable conduct of a gentleman, he surrendered his entire property to satisfy his creditors. The management passed into the hands of Messrs. Johnson and Tyler. During the Summer of 1807 the building was remodeled and the whole interior changed under the direction of John J. Holland, an English architect, brought out by Wignell for the Chestnut Street house. Thus improved, the Park Theatre was re-opened on September 19, 1807, under the management of Messrs. Cooper and Price. On Jan. 24, 1809, John Howard Payne, the author of "Home, Sweet Home," made his first appearance on the stage as the Young American Roscius. It was here that George Frederick Cooke, one of the best actors ever seen in this country, made his American debut in Richard III. on Nov. 21, 1810. In 1818 James Wallack, the father of Lester Wallack, made his first bow to a New York audience at this house; Junius Brutus Booth, the father of Edwin Booth, also gave his initial performance in America at the Park Theatre, but not until Oct. 5, 1821, when the house had been rebuilt.

The old Park Theatre maintained its position as the leading theatre of New York up to the time of its conflagration on May 25, 1820. The corner stone of the theatre was taken uninjured from the ruins and preserved at Windust's restaurant in Ann Street. The demand to have it rebuilt was so universal among theatre-goers that the new Park Theatre was erected with a seating capacity of 2,500 and a stage seventy feet deep. The first performance occurred on Sept. 1, 1821. The exterior view of this house is given in the accompanying illustration, taken from an early woodcut. Ireland, in his description of the second Park Theatre, says that "the audience entered by seven arched doorways, the central five of which were reached by a low flight of steps and opened into an extensive vestibule communicating with the corridor of the first row of boxes; and the other two, on a level with the street and on either side of the steps, from which they were separated by a heavy abutment, afforded an easy access to the pit and gallery. Six large arched windows surmounted the doorways, besides a blank one in the centre, which was afterward converted into a niche, wherein was ensconced a well-carved figure of Shakespeare. Another row of smaller square windows was above these, and the whole front, though plain in its appearance and destitute of architectural beauty, was inoffensive and respectable."

It is believed that this historical sketch, which we must now bring to a close, will give the readers a fair idea of the American theatres in Washington's time. The article has been compiled with due regard for accuracy in the matter of chronological data and the presentation of dramatic occurrences. It is suggested that those who are interested in the records of the American stage, preserve the article for future reference, as many of the dramatic works from which the information has been derived are out of print, and the original prints from which the illustrations have been drawn are mostly owned by collectors who guard them with zealous care.

ALBERT ELLERY BERG.

THE OLD ALEXANDRIA THEATRE.

Alexandria, Va., is situated on the Potomac River, about seven miles north of Mount Vernon. It has long been numbered with the cities "that might have been," but in 1794 it was one of the most progressive as well as the most enterprising towns on this continent. In keeping with New York, Boston, Philadelphia, Baltimore and Charleston, it supported a theatre and a stock company.

The Alexandrian histrionic temple was styled by the patriotic title of Liberty Hall. It was a three-story brick building, the lower story of which was occupied by stores. This theatre was an unappreciated "death-trap." The staircase leading from the long and narrow passageway or lobby to the auditorium was very badly arranged. They were steep and narrow, and possessed a number of sharp or abrupt turns. The existence of this state of affairs proves that Alexandria was not then honored by the espionage of a Board of Fire and Building Inspectors:

The auditorium of Liberty Hall would accommodate about eight hundred. The divisions or seatings were termed boxes, gallery and pit. The former were like unto the old-fashioned box-pew and contained ordinary wooden benches, holding twelve persons each. There were no chairs used. The gallery was not of the horse-shoe shape, but was built square across the rear of the hall. It was at this theatre that President Washington on his periodical visits to Mount Vernon during his official life was a welcome patron, one entire box being placed at his disposal by the management. It may be conjectured that whenever Washington attended a performance the Alexandrian 400 were also conspicuous, and the managerial coffers were, consequently, plentifully replenished. Among the plays presented during the season besides the Shakespearean quota, were, The Honeymoon, Maturin's Betram, Shiel's Apostate, Dimond's Conquest of Taranto, The Libertine, The Slave, Inn Keeper's Daughter, The West Indian, The Liar, Lillo's George Barnwell, The Soldier's Daughter and the Foundling of the Forest. The farces were: Fortune's Frolic Irishman in London, A Day After the Wedding, How to Die for Love, etc. Several operas were also presented, among them Rosina, Matrimony and Guy Mannering seemed to have scored the greatest success. All these productions are said to have been nicely staged, the scenery and costumes being handsome and appropriate.

The company seems to have possessed a decided degree of versatility, and appeared with equal success in tragedy, comedy, farce, burlesque or opera. The names of the members of this troupe (as they were then called) were as follows: Messrs. Hutton, Legg, Monier, Thomas, Entwisle, Durang, Carr, Wynne, Emberton, Caldwell, Hayes and Garner, Mistresses Legg, Entwisle, Monier, Thomas and Caldwell and Miss Trajetta. From this it will be seen that all the ladies were married except the latter, who was evidently quite a young woman, as the manager's announcement in the newspaper described her appearance as being the first on any stage. That this young lady had a phenomenal voice is evidenced by her singing the leading roles in the operas and a solo at every performance.

The writer has copied the following rather unique notices pertaining to this theatre as they appeared in the issues of the Alexandria *Gazette* during the season above mentioned:

[*Communication.*]

LIBERTY HALL.

It is with considerable pleasure we announce to the public that our theatre will be opened this evening for the first time these some years.

From the appearance of the theatrical entertainments prepared to be given we think the inhabitants of Alexandria will meet with a delicious bill of fare, and may satiate that laudable taste for histrionic amusements, which has ever been their prominent characteristic. We hope they will display their accustomed liberality and show that their desire to encourage rational pleasure is unabated.

[Signed] B.

LIBERTY HALL.

The public are respectfully informed that the theatre having undergone considerable alterations and improvements will open for the season on Thursday evening, Dec. 11, 1794.

The lower part of the house which has heretofore been considered inconvenient has been particularly attended to. It is now partitioned off into eight boxes and will hereafter be under the same rules as in all regular theatres, viz.:

The box-office will be open every day, where will remain a plan of the boxes, which may be taken by

a whole box, bench or individual sittings, provided the tickets are taken at the same time. The public will please to observe that an individual sitting cannot be taken on the front benches, nor can those seats be let except with the number of tickets making the completement of the whole bench.

The pit for the future will be under the same regulations as the boxes; and the gallery, which has been closed for several years will now be opened for the reception of people of color, exclusively. It is the wish of the managers to establish the theatre on a social basis, to effect which rules and regulations are essentially necessary.

Gentlemen are requested not to smoke in the house: the practice within the walls of a theatre is not only offensive, but dangerous.

It has been the practice of a number of ill-disposed boys, who nightly infest the doors of the theatre, not only to exercise unlawful means of admission, but, failing in their object to make a riotous and outrageous noise, much to the discomfort of audience and interruption to performance. Managers give this timely warning, officers will be stationed in and about the theatre to observe order and punish all violators to the extent of the law.

After this follows the notice of play, giving cast, scenes, etc.

The company gave three performances each week, Tuesday, Thursday and Saturday, the doors being opened at 5:30 and performance at 6:30. Prices, boxes $1, gallery 50 cents. Season tickets were also issued and sold at the newspaper offices. Perhaps this was one way of compensating the publishers for the theatre advertising.

The following paragraphs relating to this theatre, clipped from the same source, will prove interesting:

Theatre will be made comfortably warm.

The house will be illuminated with spermaceti.

To prevent an undue occupation of seats, which gentlemen have been to the trouble of taking during the day, it is particularly requested that they will send their servants as soon as the doors are opened, to keep their respective benches until they arrive themselves.

The manager has been much annoyed and injured by persons descending from gallery to boxes, and in future none but persons of color will be admitted to gallery.

In the burial ground of Christ Church, which was the church that Washington attended at Alexandria, is a tomb on which is inscribed the following epitaph:

"FANNY WARREN ENGLISH.
(Here follows date of birth, death, etc.)
"The American stage has lost its brightest ornament. She was the affectionate wife, tender mother and sincere friend."

Fanny Warren English was an actress of much note in this country a century ago.

A DRAMATIC DIARY, 1786.

In connection with our article on the theatres in the time of Washington, the following extracts from a quaint dramatic diary of the last century may also prove of interest at the present time. It is taken from a facsimile reprint of the first directory of the city. This work was recently issued by a metropolitan firm, and is described on the title page as the "New York Directory for 1786, Illustrated with a plan of the city. Also with an appendix consisting of annals of New York City in 1786."

In these annals, compiled from the newspapers of the day, are included some very curious, and (reading them by the light of today) ridiculous announcements and items, in regard to the dramatic events of the period. The book is gotten up in the old fashioned diary fashion, devoting to each day a review of the principal occurrences:

JANUARY

2. Theatre—By the Old American Company this evening. A comedy called The School for Scandal, with the comic opera of the Poor Soldier. Doors opened at 5 and the curtain drawn up precisely at a quarter after 6 o'clock. Places in the boxes may be taken of Mr. Delmater at the box lobby, every day from 10 to 12 in the forenoon, and from 4 to 5 in the evening where tickets may also be had, and at Gaine's book store in Hanover Square. No person admitted behind the scenes. Box, 8s.; pit, 6s.; gallery, 4s.
Vivat Republica.

6. This evening a comedy called The Benevolent Merchant, to which will be added The Devil to Pay, or The Wives Metamorphosed.
Ladies and gentlemen are requested to desire their servants to take up and set down with their horses' heads towards the East River to avoid confusion; also as soon as settled to order their servants out of the boxes. Wax Work.—To be seen at No. 100, the upper end of Queen Street, the house formerly occupied by Mrs. Wright, the story of the Bell and the Dragon, as large as life. Admittance from 9 in the morning till 9 at night. Money received at the door. Price 3 shillings.

13. Theatre. Comedy of the West Indian and repetition of the pantomime of Robinson Crusoe.

19. On Monday evening (16th inst) Mr. Hallam made his appearance in the character of Hamlet, and was well received, with that kindness and *eclat* which has been shown him for years. The scene of the grave-diggers was restored, which from a whim of Mr. Garrick, of late years had been discontinued; the alteration in the dress of the ghost was much approved.

20. A comedy called The Clandestine Marriage, to which was added a farce, High Life Below Stairs.

23. It is customary to have a dram shop in the neighborhood of theatres (as is the case in this city), where the audience, exhausted by attention to the performance, may recruit their spirits by taking a glass of gin, or something equally exhilirating, between the acts; and as it often happens that immediately upon drinking a dram the person emits a sound similar to the letter a; the dram and the sound have been united, and thus dram-a, or drama, is found. Theatre this evening. A tragedy never performed here before, called The Orphan of China, to which will be added the comic opera of The Poor Soldier.

FEBRUARY.

3. Theatre this evening. The tragedy of Richard III., to which will be added The American Citizen, given in honor of the arrival of the ship *Empress of China* from Canton, Captain Green, this vessel being the first one having the honor of presenting the American flag in Chinese waters.

8. Theatre this evening. The tragedy of The Orphans, with a farce called The Miller of Mansfield.

9. A correspondent compliments the ladies for reducing the size of their headgear, so they can enter a coach or sedan chair, with a cap, and not obstruct the view in the playhouse. Some time ago their heads were bigger than those of the inhabitants of Patagonia, whilst their bodies resembled those of Lilliput, but now their features are set off by a becoming headdress.

10. Theatre. Tragedy of Richard III. repeated with a farce called The Mock Doctor; or, The Dumb Lady Cured.

13. Theatre to-night. Comedy called The Lyar, with a farce.

16. The public are regretfully informed that the theatre will not be opened on Monday, on account of so many performers being indisposed. Under this date are also given the fashions for the year, as follows: It is the fashion to leave the play and concerts at eleven o'clock. It is the fashion for gentlemen to patch and perfume themselves before they are seen among the ladies. Cork bustles are quite the ton; also for ladies to stoop much when they walk the street.

20. Theatre this evening. The Fair Penitent and The Lyar.

MARCH.

3. Theatre this evening. A comedy called The Jealous Wife, to which will be added (ninth time) The Poor Soldier.

6. Theatre this evening. A new comedy by Mr. Cowley, never before performed in America, called More Ways than One, with the pantomime of Robinson Crusoe.

8. We are informed the Oneida Chiefs intend dancing the Indian war dance at the theatre this evening after the performance, for the benefit of the inhabitants.

17. Theatre performance postponed on account of the severe illness of several performers and the present vile state of the weather, so unfriendly to their recovery.

21. Theatre this evening. She Stoops to Conquer and The Miller of Mansfield.

29. Theatre this evening. The Provoked Husband and The Lying Valet. Box, 8s.; pit, 6s.; gallery, 4s.

APRIL.

5. Theatre this evening. Richard the III. and Miss in Her Teens.

7. John Henry, one of the managers of the theatre, sent the Sheriff $100 for the use of distressed prisoners confined for debt.

19. Theatre this evening. She Stoops to Conquer and Rosina or the Reapers.

26. Theatre this evening, Clandestine Marriage and The Lyar.

28. Romeo and Juliet this evening, to which will be added the farce, Miss in Her Teens.

MAY.

17. Theatre this evening. Isabella; or, The Fatal Marriage. Isabella, by Mrs. Kenna, her first appearance in America.

19. Theatre this evening. The Wonder a Woman Keeps a Secret and The Citizen. Mr. Kenna and Mrs. I. Kenna make their first appearance in America.

22. Several citizens, to the disgrace of good order and common decency, erect signs and boards in such an extravagant manner, that they not only encroach upon the privileges of their neighbors, but disgrace and deform the police of the city.

27. The amateurs of music will receive a most luxurious treat on Monday at the Theatre, as we are informed that the lady who is to perform Patty in The Maid of the Mill is Miss Maria Storer, so justly celebrated for her musical abilities.

29. Theatre. Mr. Henry's night. The Maid of the Mill, not acted here in thirteen years. Patty, for this night only, by a gentlewoman. Mr. Henry will recite "The Shadows of Shakespeare," to close with Daphne and Amintor, never before acted in America. Daphne by the gentlewoman who performs Patty.

31. On Monday evening, for the benefit of Mr. Henry, notwithstanding the inclemency of the weather, there was as numerous and respectable an audience as ever we remember to have seen in this city, above two hundred persons went away finding it impossible to gain admission. The performance of The Maid of the Mill gave general satisfaction. All the performers exerted themselves in a particular manner, but we should do great injustice to the abilities of Miss Maria Storer if we did not remark that her singing is truly masterly, infinitely beyond anything ever heard on this side of the Atlantic. Her voice is harmony itself, to be equalled only by her refined ear and great taste; her singing was both chaste and judicious; she seems not only to have made singing, but speaking, her particular study. Her adoption of different dresses were elegantly characteristic of approved judgment and fancy. The afterpiece showed her knowledge of the *vis comica* and was received with unbounded applause.

JUNE.

2. Theatre this evening. Mr. Woll's night. The Suspicious Husband. Between the play and entertainment will be sung a roundelay and chorus in honor of American independence, written by a gentleman of this city. To which will be added Midas.

5. Theatre this evening. Mr. Wignells' night. The Conscious Lovers, harlequins, Invasion of the realms of Shakespeare, etc., etc.

7. Mr. Harper's night. King Lear, to which will be added a Scots pastoral called Patie, and Roger; or, The Gentle Shepherd.

9. The Suspicious Husband and The Poor Soldier.

12. Mrs. Morris' night. The Belle's Stratagem, with an olio called Harlequins' Invasion.

14. Theatre this evening. Mrs. Harper's night. The Rivals, never performed here, and the comic opera of The Padlock.

19. Theatre this evening. Mr. Wool's night. Love in a Village, with The Masque of Comus.

21. Theatre this evening. Mr. and Mrs. Kenna's night. The Grecian Daughter, to which will be added The Old Maid.

JULY.

3. Theatre this evening. Mr. Morris' night. Alexander the Great, with Neck or Nothing.

4. There will be a play every night of the races. This evening a comedy called Neck or Nothing.

10. The last week. Theatre. Miss Storer's night. A comic opera never before performed here called The Duenna, with Daphne and Aminta, to which will be added additional songs.

12. The comedy of As You Like It is to be performed on Friday evening next for the benefit of Mr. Biddle. And for the friends in the upper regions the risible entertainment of Flora or Hob in the Well will be given.

14. Theatre this evening. Mr. Biddle's night in As You Like It and Flora or Hob in the Well.

21. The last Mr. and Mrs. Harper's benefit. Alexander the Great, and The Poor Soldier.

AUGUST.

23. Messrs. Hallam and Henry, and their suite of comedians, safely arrived at Baltimore with the paraphernalia of the Old American company lately removed from this city, opened an elegant new built theatre in that town on the 18th inst.

Such, then, is the chronicle of the doings of stage people—the actors of the mimic world—in this wonderful region of Mighty Gotham, in the year of Our Lord, 1786. Just 102 years ago. It is a reliable history, and clearly setteth forth, that in the community these comedians of Messrs. Hallam and Henry must have been popular people, as each and every one of them was complimented by a benefit. There is no account of their ever misbehaving themselves, or casting discredit on their profession, although these papers are not very explicit. There is a record of Manager Henry donating a large sum for a charitable purpose, thereby showing that then, as now, the player is always willing to give aid unto those in distress. After the departure of the company for Baltimore on the 25th of August the records are completely silent as regards theatrical matters until the 21st of December, when the following entry occurs that was evidently written under the spur of joyful anticipation: "It is with great pleasure we are able to announce that the Old American company of comedians are expected in this city in the course of the next week."

The next week included Christmas time—what a glorious jollification it must have been, when all the merry players returned, for the respectable, fun-loving citizens of old New York!

CORNES STONE OF THE PARK THEATRE.

VIEWING THE GREAT PARADE.

The Centennial pageant will be reviewed by many members of the profession from window-sites in several of the uptown hotels and in those fronting Union Square.

Stuart Robson has a corner window in the St. James Hotel. He and his friends will review the parade as it passes the corner of Twenty-fifth Street and Broadway.

William Crane has a suite of apartments, containing six windows, at the Union Square Hotel. Mr. Crane will entertain his numerous friends from that coign of vantage, which affords the finest view of the parade to be had in the city.

J. M. Hill will have a stand erected in front of the Union Square Theatre. It will be draped with flags and bunting. Among the invited guests is A. C. Wheeler.

From the roof of the Union Square Theatre it is probable that the members of the Robert Elsmere company and the attachés of the theatre will view the parade.

The children employed in the representation of many plays now being presented should be grateful to Mrs. E. L. Fernandez for her motherly care and solicitude in providing them with a comfortable and eligible place to see the parade. Through the efforts of Mrs. Fernandez, George H. Cassidy, of No. 41 Union Square, kindly gave his largest window to the children free of charge. The managers of the different theatres will subscribe for a bountiful luncheon for the children.

James T. Powers will witness the parade from the windows of Banner Brothers, corner of Broadway and Grand Street.

Ramsay Morris has secured seats on the Union Square stand.

Frank McKee, has engaged a window in the Riccadonna Hotel, on Union Square. His wife Isabelle Coe, and baby, will form a happy little family group.

Leon Mayer will view the parade from the Forty-Second Street stand.

Gustave Prohman considers himself lucky. He has secured a window in the establishment of Present and Co., on Broadway near Bond Street, and will witness the procession at this point on both days. He will be accompanied by his family and an elaborate lunch will be served each day.

W. A. Mestayer and Theresa Vaughn will watch the pageant from E. H. Low's window, near Twenty-third Street.

J. Charles Davis will, on invitation, witness the parade from a room in the Hoffman House which overlooks Fifth Avenue. With J. Kline Emmet, Jr., he will witness the naval parade from the deck of their little yacht, *Zeno*.

Charles T. Vincent will utilize his father-in-law's office in the United States Mutual Insurance Company on Broadway, overlooking City Hall Park.

J. K. Emmet and his family will make their observations from their suite of rooms in the St. James Hotel.

Charley Reed believes that he will have to choose the apex of the Statue of Liberty as no other place has been offered him from which to review the parade.

Milton Nobles closed season on Saturday night in order to take part with his comrades in the Grand Army of the Republic portion of the Centennial observations.

The trustees of the Actors Fund will witness the parade from the offices of the Fund.

Alfred Thompson will see the parade from a window at the Lenox, Thirteenth Street and Fifth Avenue.

Frank W. Sanger's family will be the guests of Mrs. M. B. Oliver, at Fifty-fifth Street and Fifth Avenue, while Mr. Sanger will view the parade as the guest of Louis Aldrich at the Actors' Fund rooms.

MATTERS OF FACT.

E. Tom Webber, who plays the roles of Sir Peter Pearle, Sir Harcourt Courtly, Triplet, Michael, etc., in the Rose Coghlan company, has been re-engaged by that organization for the year 1889-90. Mr. Webber will be disengaged until August next, and may be addressed care of Simmonds and Brown.

It is the little things in life that annoy the most. Any invention that removes these little discomforts is quickly hailed by the people. The utility of a simple device for holding a book open will be speedily perceived by the theatrical profession. In copying a "length" from a MS. play the annoyance of holding the book open and writing at the same time is obviated by this invention. Another great advantage is that the leaves of a book can be turned without taking the holder off the book. The book-holder is a valuable acquisition at the piano, reading, studying, book-keeping and in law offices, and also for school children. A sample will be sent by enclosing ten cents to the office of the Ash Open-Book Holder, 49 Nassau Street, New York.

Marie Hilforde's recent tour as Theodora in Sardou's masterpiece of that name is reported to have been an unqualified success. Since Sara Bernhardt introduced Theodora to American theatregoers, many of our actresses have essayed the role. It is one that makes the greatest demands upon the tragic and emotional powers of the actress, and as a whole the requirements of this role are so varied that but few who have essayed it can grasp it in its artistic unity. Miss Hilforde imparted to the role the pleasing grace of a fine stage presence and in the most exacting scenes was even and powerful in her delineation of the character. The press of the South and West have unanimously accorded Miss Hilforde the most favorable commendation for her artistic work as the circus girl who became the Queen-consort of the Roman Emperor Justinian. Miss Hilforde is disengaged for the season of 1889-90. She may be addressed care of DRAMATIC MIRROR, or agents.

A talented amateur for soubrette and a good amateur comedian are wanted in a first-class dramatic company. Address Manager, Box 745, Schenectady, N. Y.

Manager F. M. Taylor, of the Academy of Music, Newburgh, N. Y., is now booking for the season of 1889-90.

Eleanor Tyndale, who is playing leading juvenile roles with the Booth-Barrett company, will be at liberty after July 1. Address Offices of Gustave Frohman, 19 East Twenty-eighth Street.

Bristow Aldridge is at liberty for character leads, city engagements only. Mr. Aldridge's Master Walter in The Hunchback is said to be a fine impersonation.

The City Opera House at Cartersville, Ga., is now booking for season of 1889-90.

All communications for Grace Huntington should be addressed to the Union Square Theatre, New York.

It is claimed that the use of the "National Automatic" Gas Saving Governor will reduce gas bills from 15 to 40 per cent. It is highly recommended by H. C. Miner who uses it in all of his theatres. The management of the Metropolitan Opera House, New York, state that by using the National Gas Governors there was a perfect saving from their gas bills of 33 1-3 per cent. While the Adam Forepaugh combination was at Madison Square Garden, in 1887, Louis E. Cook, general manager for Adam Forepaugh, states that seven machines saved $270 per month, or 36 per cent on the gas bills. Two machines in use in Rosenquest's Fourteenth Street Theatre and Bijou saved 30 per cent. on the gas bills. The merits of this machine are said to offer security against fire, as there are no blowing nor smoking burners, nor broken globes, and in consequence insurance risks are greatly reduced. Its sanitary effects are such that there are no poisonous vapors from unconsumed gases, no vitiated atmosphere, no smoked up walls, paintings nor drapery. As a matter of practical economy it is said that consumers pay the cost of the machines to the gas companies every three months, four times a year. After being thoroughly tested for six months the National Automatic Gas Saving machines have given entire satisfaction in large establishments in New York where they have been subjected to the most practical tests in every quality claimed for them.

The new Temple Theatre at Duluth, Minn., now being built at a cost of $200,000, will be opened about Sept 25, 1889. The edifice is an elegant fireproof, ground floor theatre, with a seating capacity of 1,800. It is claimed that it is the only first-class theatre in Duluth, which has a population of 50,000. The new house will play the best attractions only. For time address Dr. George B. Haycock at Duluth or his New York representatives, Klaw and Erlanger, and the Frohmans.

Stanislaus Stangé is reported to have made a distinct success as Valentine in Lewis Morrison's Faust.

The Grand Opera House at Milwaukee, Wis., is claimed to be the fashionable theatre of that city and one of the most perfect theatre edifices in the country. The scale of prices is 25c., 50c., 75c., $1 and $1.50. Sherm. T. Brown, the sole lessee and manager, has desirable open time for first-class companies only and is now booking for the season of 1889-90-91. Address all communications to Sherm. T. Brown, Milwaukee, Wis. Mr. Brown has just secured a lease of the Grand Opera House for a term of years. After about seven years, Mr. Brown has worked himself to the front. His date-book shows a finer discrimination in the selection of attractions than has been exercised in former seasons at this house, many of the managers of leading stars having booked with him. During the Summer several important changes will be made in the interior of the theatre which will be redecorated in white and gold.

Celie Ellis has been specially engaged to create the role of Chilina in J. C. Duff's Paola to be produced at the Grand Opera House in Philadelphia on May 13.

Manager J. H. Miller of the Opera House at Newark, O., during the coming season, will have his theatre remodeled and refurnished with opera chairs, new scenery, good dressing-rooms and more stage room. The house has a seating capacity of 800 and is said to be the best theatre in that city, playing all the best attractions. Address J. H. Miller, Opera House, Newark, Ohio.

COMMENT.

The Spirit of the Times.

"Giddy Gusher Papers," selected from THE MIRROR and edited by Harrison Grey Fiske, are published in a handsome volume, printed in clear type and bound in cloth. They are a quaint collection of wit, humor, wisdom and pathos and should have a wide circulation. Colonel Ingersoll says of the authoress: "Within her brain was the divine fire called genius," and the Giddy Gusher Papers justify this high eulogism.

The Metropolis.

Harrison Grey Fiske has collected and edited "The Giddy Gusher Papers," published in THE MIRROR, and issued them in a handsome memorial volume, full of wit and wisdom, which everybody who likes true humor and pathos will be glad to purchase and keep among his favorite books. It can be had only at THE MIRROR office, but will be sent by mail if desired.

THE NEW YORK
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THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

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HARRISON GREY FISKE,
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The Mirror has the Largest Dramatic Circulation in America.

THAT the sentiments of the dramatic profession at this moment of patriotic enthusiasm may find suitable representation, THE DRAMATIC MIRROR hoists the national standard and celebrates the anniversary of WASHINGTON'S inauguration by issuing a Centennial Number. The several pages that we devote to this matter contain an exhaustive account of the American Theatre during the eighteenth century, with illustrations of the first playhouses of the three principal cities of the country.

Our illustrious first President was a man of rare discernment and fine taste, and the play was a form of recreation in which he took great delight.

Imperfect as these early dramatic representations must have been; poor—in comparison with modern ideas—as were their costumes and scenery; rudimentary as were the majority of the plays themselves, it is nevertheless significant that the *pater patriæ* found in them pleasurable relaxation from the cares of office and the harrassments of public life, and bequeathed to his countrymen, in whose hearts his name and memory are enshrined, a notable precedent in respect to the support and encouragement of the most agreeable and beneficial of all intellectual diversions.

In the past one hundred years the advancement made by the stage has been co-equal with the mighty progress of our nation. With the resistless march of civilization in this glorious republic, it has kept even pace. To-day it holds rank among the most respected and prosperous institutions of our broad land.

The early history of the theatre in America presents certain characteristics similar to those of the history of the republic itself. The adventurous strollers who, in the colonial days, first unfurled the ensign of the drama on our soil, suffered hardships and privations that would have completely crushed less determined men. Persecuted by puritanical prejudice, shunned like a pestilence by the "unco' guid," denounced by the spiritual teachers of the people, proscribed by the law, these hardy pioneers fearlessly pursued their precarious avocation and awoke into activity the slumbering germs of the innate and universal love for that which is at once the gentlest and the noblest of human arts.

As our grandfathers fought and bled to secure unto themselves, their descendants, and the oppressed of all countries the precious heritage of political liberty, so did those early players, who met with more hostility than hospitality at their hands, struggle against tremendous odds to establish the independence of the drama and the principles "that all men are created equal; that they are endowed by their Creator with certain unalienable rights; that among these are life, liberty, and the pursuit of happiness."

To UPTON, HALLAM, DOUGLASS, MURRAY, THOMAS KEAN, and their sturdy associates, the profession of our day owes an everlasting debt of gratitude. They were the pioneers and patriots of the American stage.

To comprehend the marvellous progress made by the profession it is only necessary to recall the primitiveness of the players' environment, before and during WASHINGTON'S time.

The few theatres then in existence were small edifices, utterly lacking in provisions for the comfort of actors or audience. The accessories, like the majority of the entertainments presented, were elemental, and the performances were intermittent. The dressing-rooms were not much cleaner or more commodious than they are in this year of our Lord, 1889. The manager was not yet emancipated from the servile relationship to the public which custom had decreed. Actors were public servants. Socially they had no status. The old country, by act of Parliament, had long before declared them to be "rogues and vagabonds," and they were similarly regarded by the shad-bellied element of the population of the new democracy. The whole theatrical circuit was limited to half-a-dozen cities and towns within the radius of a few hundred miles from New York, and in journeying thither the actors were obliged to travel by lumbering stage-coach, small sailing craft, or afoot.

Compare these conditions with those existing at the present time!

Commodious theatres invite the public in three thousand places. Stage mechanism and scenic art have progressed to the point of reproducing, with marvellous illusion, any pictorial effect that may be required. The actors are attired with accuracy and elegance. The playwrights vie with one another in photographing human life as it is. Performances are given nightly during three-quarters of the twelvemonth. The successful actor is a personage of importance among his fellow men. His movements are reported with great particularity by the newspapers. The doors of society are open to him, if he chooses to enter within and mingle with the representatives of our culture, wealth and fashion. He is protected by the law and is honored and enriched by the community. He has his special press organ, THE DRAMATIC MIRROR. His territory is the entire continent, and he journeys like a prince, with all the elegancies and conveniences that distinguish modern travel.

It would be interesting to know what changes the next century will bring to the profession—whether great stars will arise in the dramatic firmament that will dim the lustre of those that have already illumined our stage with their genius; whether the corner stone of a national drama will be laid; whether the record of progress will be as remarkable as that which we can survey on this inspiring Centennial anniversary.

If this were a magic MIRROR, possessing the time-annihilating properties of the mirror of the old fable, we would satisfy public curiosity on these points. As it is, its reflections must be confined to the current events that continuously pass before its burnished surface, or to such historic images as this occasion permits us to reproduce.

STAGE AND FICTION AGAIN.

SEVERAL influential newspapers have contributed their views to the subject of morality on the stage and in fiction, which was discussed a short time ago in these columns. Among others, the Mobile *Register* takes up the matter editorially. In the course of a long and ably written article, it says:

> THE DRAMATIC MIRROR contrasts the popular play with the popular novel, much to the advantage of the former. There is no doubt of the fact that a large portion of the fiction of the present day is demoralising, but will THE MIRROR please explain why it is that novels of questionable propriety are so often chosen for dramatisation? The hue and cry against the stage is to a large extent unfair, but those who defend the stage cannot shut their eyes to the fact that many plays that have held and now hold a place on it, are productive of harm as are unhealthy and demoralising works of fiction. . . THE MIRROR is right in attacking demoralising works; let it also attack demoralising dramas.

THE MIRROR'S lance is always ready for such services as our contemporary suggests, but it is rarely called into play. We are not aware that novels of the improper class are frequently dramatised. The one exception which we recall, in reviewing the past season, was a failure. Mrs. AMELIE RIVES-CHANLER'S hysterical "Quick or the Dead," which was put into dramatic form last Fall, minus the improprieties that gave the book an ephemeral and unenviable popularity, did not score even a success of curiosity.

We will be happy to attack such demoralising plays as the *Register* describes, when they come under our observation. At present we are not aware of their existence, although our eyes are wide open. If our contemporary will specify by name the meretricious works which it asserts now hold a place on the stage, we will be duly grateful.

Indecent stories, such as now litter the book-stalls, would neither be accepted by sane managers, nor represented by respectable actors, nor tolerated by the public if they were converted into dramatic form, with their hideous impurities intact.

The bestial suggestiveness or salacious eroticism or unhealthy pessimism of such delectable contributions to current fiction as "A Marriage Below Zero," "Hermia Suydam," "The Quick or the Dead," "A Transaction in Hearts," and the hectic verses by the so-called "poets of passion," may be sought and enjoyed by depraved minds; but it is pleasant to know that the stage, which to-day is nothing if not clean, has no room for that description of mental garbage.

ATHLETIC ACTORS.

THE organization of the American Actors' Amateur Athletic Association—what an imposing specimen of alliterative title!—was accomplished most auspiciously in this city on Thursday last. With a long list of members and life members to begin on, and a board of officers composed of professionals that are ardent lovers of true sport, the Association bids fair to establish itself on a permanent and successful basis.

Many actors are fond of athletic enjoyments. In the field and in the gymnasium they are often found. The national game has no stancher worshipers than those of its devotees that are connected with the stage.

The new Association will draw all these together and will develop, in all probability, a still greater love for athletics. Contests for supremacy in feats of physical strength and skill, and the preparation required for them, combine to develop the manly qualities in men, and to make them vigorous, self-reliant and courageous. Indirectly, this new organization may some day exercise a beneficial influence not only on the physique of the members of the profession but also upon their artistic work.

That there is a good deal of exuberance bottled up among some of the younger men of the stage is frequently demonstrated every Spring and Summer. Aspiring histrions, with muscular tendencies, go about seeking to work off their superfluous energy during the idle term by means of a "scrap" with brother-professionals similarly inclined. It is to be hoped that these amateur SULLIVANS will be promptly corralled by the Association so that their impromptu diversions may be held beyond the vision of the mild-eyed reporter, whose narratives of these occurrences reflect little credit upon the theatrical guild.

If it be wisely conducted the A. A. A. A. A. will prove an admirable source of recreation to professionals. It is the embodiment of a good idea, and whether its members win honors in competition with the other amateur athletic clubs or not, it will nevertheless stimulate healthful rivalry and afford them unlimited pastime.

PERSONAL.

DABOLL.—W. S. Daboll is suffering from nervous prostration at his home in Providence, R. I.

HENRY.—Owing to a death in his family Hi Henry closed his minstrel season on Saturday night at Mechanicsville, N. Y.

DANIELS.—Frank Daniels and Bessie Sanson will sail for Europe on next Saturday. They will spend the Summer in Paris.

CODY.—Col. William F. Cody (Buffalo Bill) and the Indians and cowboys of his Wild West show sailed for Europe on Saturday on the *Persian Monarch*.

BELLEW.—On Friday last Judge McAdam granted an attachment against the property of Kyrle Bellew in a suit brought by the Davians to recover $273 for a stage costume.

KENNEDY.—M. A. Kennedy, the light comedian, is to be starred next season in A Possible Case, under the management of J. M. Hill.

HOUSE.—Edward H. House, a journalist of this city, has been selected by Mark Twain to dramatize his story of "The Prince and the Pauper."

ERLE.—Marion Erle, who left for San Francisco with Nat Goodwin's company on Saturday night, was tendered a dinner by Mrs. E. L. Fernandez prior to her departure.

RICCI.—It is reported that Bertha Ricci was married not long since to Mr. Jefferson George, the well-known man-about-town, and that she has permanently left the stage.

FAWCETT.—George Fawcett, the bright young actor formerly of A Legal Wreck company, will star at Ford's Baltimore, during the week of May 13 in The Lyons Mail.

MORRISON.—Lewis Morrison, in addition to his Faust company, will probably send out A Dark Secret combination, having secured the rights to book that piece in the South and West.

KNIGHT.—George S. Knight, the popular German comedian, has had a relapse, but is now recovering. It is hardly probable that he will be able to appear on the stage for some time yet.

NOBLES.—Milton Nobles closed his regular season at Louisville, Ky., last Saturday, April 27. Mr. Nobles gave a matinee performance recently, the proceeds of which will go to the Actors' Fund.

POWERS.—James T. Powers celebrated his twenty-eighth birthday on last Friday. The event was made a pleasant one by his friends, while the Casino Company presented him with a gold match box.

LAMAR.—Lee Lamar, after spending a few weeks with relations and friends in Boston, will enjoy the Summer in the White Mountains as the guest of the family of the Hon. George W. Ball, of Alabama.

SPIES.—J. J. Spies was presented last week by Odell Williams with a new silk tile of the latest style. Mr. Williams was fortunate in getting the correct size of Mr. Spies' head, which has not grown any lately—it was 7¾.

DREW.—Sydney Drew can now claim the pool championship of the theatrical profession. In a game on Thursday evening between himself and Burr McIntosh he won by four points. The gate receipts were devoted to the Actors' Fund.

GALE.—Walter Gale, the "Happy Jack" of The Old Homestead, will pay a reward of $50 for the return of the manuscript of the play of Rich and Poor. The play is believed to have been lost at the Union Square Hotel some two years ago.

CANFIELD.—Eugene Canfield, who does very clever work as the country schoolboy in A Midnight Bell, was married by Mayor Grant, this city, on Tuesday last, to Sallie Stembler, of A Brass Monkey company. The honeymoon will be spent in town.

DOWNING.—Joseph Downing is reported by Manager Joe Mack to have resumed his season in good style. At Reading, Pa., he was greeted by a $600 house—the largest known to have been attracted by a performance of the legitimate drama in years.

WILLIAMS.—Fritz Williams has been engaged by Daniel Frohman for the stock company of the Lyceum Theatre. Mr. Williams is a clever young actor, and will be seen to advantage in the light comedy roles, heretofore entrusted to Charles S. Dickson.

HOOPER.—Mrs. Lucy H. Hooper has just completed a four-act drama in collaboration with the English dramatist Richard Davey. It has been copyrighted in this country under the title of Helen's Inheritance. A special performance of the play will be given at the Theatre d'Application in Paris the latter part of next month.

MURRAY.—Frank Murray, who has established himself in the profession as a capable and energetic manager of sterling ability, has been secured as general business agent for Wilson Barrett during the latter's American tour next season. At the present moment Mr. Murray is directing the fortunes of Kellar, the magician, whose Spring tour thus far has been remarkably successful.

FURSCH-MADI.—Madame Fursch-Madi sails for Europe on the *City of Rome* on Wednesday having been engaged as the dramatic prima donna for the Covent Garden (London) season by Manager Augustus Harris. During the past season Madame Fursch-Madi appeared in sixty concerts and festivals in the principal cities of the United States, under the management of L. M. Ruben. Negotiations are pending for her appearance in opera in New York next season.

LUDOVICI.—Lo[illegible]dovici, of Palmer's Theatre, has notifie[illegible] American News Company that unless the charges made against him by the *Sunday Dispatch* and an alleged dramatic newspaper of this city, are retracted, he will bring a suit for damages. The papers claim that he praised An Iron Creed after reading it, the perusal and favorable notice being paid for. Mr. Ludovici shows a letter in which Charles Stow, the author, states that no money was ever paid by him to Mr. Ludovici.

THE USHER.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

This week THE MIRROR makes an early appearance, owing partly to the Centennial observances, which will seriously interrupt the usual course of metropolitan affairs until Thursday, but more especially in order that the organ of the profession may appropriately commemorate the occasion.

Our Centennial features will do much to supply the deficiency of patriotic performances at the theatres. They will show that the stage is not indifferent to the events that quicken the popular pulse and excite the enthusiasm of our citizens.

The illustrated article on The Theatre in Washington's time, which occupies several pages of this issue, has been compiled with the utmost care and diligence from ordinarily inaccessible authorities by Mr. Berg, and it should be carefully preserved for reference.

✣

Manager Palmer in an able article, contributed to the *Herald*, on the failure to establish a national drama up to the present time and the reasons why, says many hard and unpalatable things.

He asserts that his attempts to foster the American play have been discouraging; that among seven thousand MSS. submitted for examination he found not one piece available for production; that we have no national drama because our nation, "without a long and varied history, without a great variety of characters in its population, without provincial distinctions, without strongly marked classes, without picturesqueness in its costumes, without a well defined art, either in painting, sculpture or music, has little or nothing to be reflected upon the stage."

✣

Mr. Palmer further attributes the paralysis of play-writing in this country to a lack of power to make plots—in other words, a lack of invention.

He concludes, finally, that the low ebb of public taste is largely to blame for the condition of the drama, and that an improvement in this direction must come before "men of the first rank in the literary world" will be encouraged to study the stage and to work for it.

✣

Mr. Palmer ought not to guage the ability or inability of American writers for the stage by the 7,000 MSS. he has examined in the course of his managerial career; for, doubtless, at least 6,999 of those abortive efforts were the productions of untried, untrained aspirants, with no more knowledge of the technique of one of the most delicate of arts than a schoolboy has of the intricate mechanism of a stem-winder. The discipline and efficiency of an army is not to be accurately judged by the preliminary antics of a raw recruit.

The seven thousand would-be dramatists constitute the awkward squad of the stage, which is about one thousand times more numerous than the actively-equipped and thoroughly-disciplined force.

The conclusions reached by the inspection of all those MSS., therefore, have little or no bearing on the real question involved.

✣

Mr. Palmer's assertions respecting the paucity of material afforded by our history, our people and our customs for dramatic purposes excites my astonishment.

Our history may not be long, but it certainly does present a wonderful variety of events. The discovery of the continent; the conquest of the aborigines by romantic adventurers from Spain and France; its settlement by the sturdy brawn of Britain and Holland; the fanaticism and heroism of the Puritans; the chivalry of the aristocrats of Maryland and Virginia; the stirring deeds and patriotic fervor of the revolutionary period; slavery and its extermination by the mightiest national convulsion in the history of the world; political development; social eccentricities of a new and heterogeneous democracy; valor on the plains, the mountains and in the mines; scenery and costumes differing diametrically in East, West, North and South; civilization and savagery; snow and flowers; culture and rudeness—all within the story of our existence as a people, all within the boundaries of our national domain.

Assuredly, with a population gathered from the four corners of the earth, we have a great variety of characters. Certainly, with the fierce pursuit of fortune and happiness, with labor and capital arrayed against each other; with a plutocracy, an aristocracy and a *hoi polloi*, we have strongly marked classes.

Love, hate, devotion, revenge, patriotism, treachery, faith, hypocrisy—all these manifest themselves in American humanity as in humanity elsewhere.

Can Mr. Palmer, in view of these facts, place his hand on his heart and say that our nation "has little or nothing to be reflected upon the stage"?

Mr. Palmer is wrong. There is plenty to reflect. The trouble is with the reflectors, who let this rich field lie fallow and slavishly copy the subjects and methods of their foreign rivals.

✣

No doubt the public taste for horseplay and trash is discouraging to the manager of a refined stock theatre, with artistic aims and an honest ambition to uphold the dignity and worth of the drama. But such a manager will appeal to that intelligent portion of the public which sustains him, just as successfully with good American, as good English plays.

As for the wish that our literary men of the first rank might be induced to study and write for the stage, Mr. Palmer will probably admit that he has had less encouragement from the works of that description of writers than from those of the men who contribute solely to the stage, and are unknown in the world of letters.

We have not forgotten Mr. Howell's Foregone Conclusion, Mr. Matthews' Marjorie, Judge Barrett's American Wife, or the several other amiable mistakes in this direction committed by celebrated *literateurs*.

The talent of play-writing differs essentially from the talent for literary work. A modern play whose chief merit is literary quality is certain to fail. The literary man reflects, analyzes, comments, criticizes, narrates. The dramatist photographs and demonstrates. He deals with action; language is his instrument, merely.

If intelligent, concerted, painstaking efforts were made by those managers who supplement the main purpose of money-making with some pride in their vocation, to seek out, advise and encourage crude talent we might, before we die, assist in the ceremonies of laying the corner-stone of a national drama.

OBITUARY.

THOMAS H. SIMPSON.

Thomas H. Simpson, the manager of the Opera House in Lynchburg, Va., and joint manager of the theatre at Roanoke, died in Lynchburg of inflamation of the stomach on Tuesday last. The deceased was one of the most popular managers in the South with both the public and the profession. He was whole-souled, kind-hearted, and ever ready to help those in adverse circumstances. He was forty-nine years of age and had been the manager of the Lynchburg Opera House from its completion some eleven years ago. He leaves a wife and one child, a daughter. When he was outbid for the Opera House in Roanoke his personal friends immediately organized a stock company to build a new house for him to be ready by next season.

THE ACTORS' ATHLETIC CLUB.

The first regular meeting of the American Actors' Amateur Athletic Association was held on last Thursday afternoon at the Bijou Theatre. After a few preliminaries the meeting was called to order and the following officers elected:

President, De Wolf Hopper; First Vice-President, Burr W. McIntosh; Second Vice-President W. H. Crane; Secretary, T. J. Maguire, and Treasurer, Wesley Rosenquest. Board of Governors—Nat C. Goodwin, John Drew, Digby V. Bell, Robert C. Hilliard, Frank Lane, Clay M. Greene, William Hoey, Charles W. Thomas.

President Hopper, having an appointment to keep, Mr. McIntosh took the chair. The question of an appropriate constitution and by-laws was then discussed. Among the main points decided was the fixing of the initiation fee at $5, with monthly dues of $1. It was held that the initiation fees could be increased to $15 when the success of the Association was assured and 200 names were on the roll of membership. The election of officers will take place at the annual meeting, which is to be held on the second Tuesday in every June. The question as to those eligible to membership in the club was brought up, but on motion the matter was laid over until the next meeting, the date of which was not decided.

A vote of thanks was tendered to Manager Rosenquest for the use of the theatre and the meeting then adjourned. It is said that the Governing Committee will hire rooms within the next fortnight.

The following is the list of members up to date:

Maurice Barrymore, Digby Bell, De Wolf Hopper, Joseph Holland, Robert C. Hilliard, Otis Skinner, Frank Lane, Eugene Canfield, John Drew, George Fawcett, Marshall P. Wilder, William F. Hoey, George Flood, Frank McKee, Wesley Sisson, Sidney Drew, John T. Raffael, Will S. Rising, Victor Harmon, Frank Carlyle, R. T. Dillon, Wilton Lackaye, S. Miller Kent, Thomas Q. Seabrooke, Frank Losee, Percy Hunting, Jesse Jenkins, Thomas Patton, Charles S. Dixon, Nelson Wheatcroft, Edward Herd, Alexander Salvini, W. T. Humphries, Jeff de Angelis, Paul Arthur, W. B. Royston, Francis Wilson, A. L. Canby, Mark Lynch, Chas Evans, E. J. Buckley, Joseph Haworth, Edwin P. Mayo, John M. Young, Charles Bowser, James T. Powers, George C. Boniface, Jr., George W. Leslie, Will Carleton, E. B. Ludlow, Otis Harland, W. F. Mack, Harry Clark, T. J. Maguire, Frank Daniels, Herbert Cripps, Alf. Hayman, James E. Wilson, John T. Ruddy, Charles Reed, Joe Hart, Eugene O'Rourke, James G. Wilson, Harry Woodruff, G. Coventry, James Neill, Charles Mackay, Edward J. Radcliffe, Tim Murphy, Joseph Ott and Percy Gaunt.

The requirement of life membership is payment of a fee of $50. The following have complied with this requirement:

Henry E. Abbey, Nat C. Goodwin, A. M. Palmer, J. M. Hill, W. H. Crane, Tony Pastor, Charles W. Thomas, Charles H. Hoyt, W. W. Kelly, Joseph Mack, Clay M. Greene, Manus Meyer, Wesley J. Rosenquest.

ROBSON AND CRANE'S LUCK.

Thomas F. Shea, manager of Robson and Crane has been identified with these comedians for the past nine years, which is probably the largest consecutive period covered by the manager of any star now on the road.

"During that time," said Mr. Shea to a MIRROR reporter, "I have never seen anything like the business that we are doing now at the Star Theatre with The Henrietta. We didn't do such business even with the great production of The Comedy of Errors. I suppose this is partly due to the anxiety of the public to see the comedians before their final separation. Their season has been the most profitable one they ever had. It may seem a fabulous amount, but it is a fact, for I have figured it up to the twenty-eight weeks which terminated with the Chicago engagement, that Robson and Crane's profits for the season will amount to fully $95,000."

ADRIELLE AT THE UNION SQUARE.

J. A. Norris, who is making all the preliminary preparations for the production of the comic opera, Adrielle, at the Union Square Theatre, and who will manage that production, is a gentleman who may seem to be unknown to the profession in theatrical management, but who, nevertheless, is by no means a novice.

"There is little I can tell you of the new opera," said Mr. Norris to a MIRROR reporter the other day, "partly because I do not wish to be led into statements that may seem to indicate a desire to puff the work in advance, and partly because I am not yet ready to divulge all our plans. I am the representative of the syndicate putting on the opera, and our present plans are to produce the work at the Union Square Theatre on June 3, for three weeks and probably longer.

"The music of the opera is by J. Adahm, the well-known song-writer, while the libretto is from the German. I am now engaging the company through Mrs. E. L. Fernandez, and the scenery is being painted by Phil Goatcher. Every bit of the scenery will be new. There will be three scenes in the two acts. The *locale* of the work is in France. The opera is of a spectacular nature, and the costumes will be magnificent. There will be seventy-five people—chorus and principals—on the stage, and rehearsals are to begin immediately after the Centennial celebration."

STRANGE, BUT TRUE.

The Murray and Murphy company jumped from Holyoke to Waterbury the other day, and the two leading comedians, together with Thomas A. Sweeney, acting manager of the company, and Dick Morosco, the German comedian, relieved the monotony of the trip by indulging in a game of draw.

When the train was within a few miles of Hartford, Murray was loser to the extent of more than a day's expenses, and Morosco had similarly fared, while Murphy and Sweeney each had a good-sized stack of chips.

As the train approached the Hartford tunnel it was Murray's deal and he had passed the cards and had seen Murphy and Morosco lay down their hands as the train entered the tunnel. The game was suspended while the darkness lasted, but when the train once more emerged into light Sweeny said he would "stay." So did Murray and each drew three cards.

Sweeny's draw gave him a queen full. He bet a quarter, and Murray raised. Sweeney raised back and Murray retaliated. This was kept up until the train stopped at the Hartford station, and the betting would have continued had not the company been obliged to change cars. Murray was the first to call, and as he did so Sweeney laid down his queen full, and started to gather in the ten dollar's worth of chips.

"Hold on!" cried Murray, interrupting him. "I've got four deuces."

And he had.

But Sweeney has been wondering ever since what happened while the train was going through the Hartford tunnel.

ARTHUR A. LOTTO and Jean H. Williams, of Fanny Davenport's company, have begun libel suits against that actress, each claiming $5,000 damages. Both of the actors refused to accept half pay on several occasions, and Miss Davenport referred to their conduct as "ungentlemanly and discourteous." They claim that that remark is "libellous and defamatory."

GOSSIP OF THE TOWN.

MR. H. CHANCE NEWTON, the London correspondent of THE DRAMATIC MIRROR, is a journalist and dramatic writer of note in the British capital. Mr. Newton's partner is Mr. Richard Butler, and they always work in collaboration. Together they do the bright dramatic and musical notes which appear in the *Referee*, under the signature of "Carados," and the burlesques which are given to the London public by "Richard Henry" are the joint work of this exceedingly facile and clever firm. A portion of "Gawain's" weekly letter to THE MIRROR is written by Mr. Butler, but Mr. Newton is the chief in this particular branch of their work. His portrait is given above this paragraph.

T. B. BUTLER has been engaged for Powers' Ivy Leaf company for next season.

A RECEPTION and social is shortly to be given by the Actors' Order of Friendship.

WILL KEOGH, of Charleston, S. C., has taken desk room at Klaw and Erlanger's for the Summer.

RAMSAY MORRIS has signed a contract to write a new play to be ready about the middle of July.

JAMES WILSON and Verner Clarges have been engaged for the Soldiers' Home at Dayton, O.

JAMES O'NEILL and James L. Carhart were initiated last Sunday into the mysteries of the Actors' Order of Friendship.

THERE will be four matinees at the Windsor Theatre this week, to-day (Monday), Tuesday, Wednesday and Saturday.

PERCIVAL T. GREENE is in the city booking concert companies and other attractions for the new Academy of Music at Toronto, Can.

FRED LENNOX has been engaged for the Said Pasha company and will open with that organization in Baltimore this (Monday) evening.

JAMES F. NEILL and wife will spend the Summer at Savannah, Ga., where they will take part in the performances of the Neill Dramatic Association of that city.

FRED. B. MOULTON has recently been engaged by Manager Charvat to support Ullie Akerstrom during her coming engagement at the Star Theatre in this city.

HENRY WOLFSOHN, the well-known musical manager, sailed for Europe last Wednesday to arrange for several musical attractions to visit this country next season.

"ALL our Parisian congratulations on the new and handsome form of THE DRAMATIC MIRROR, which has made a great impression," writes Lucy H. Hooper from Paris.

W. S. CLEVELAND has engaged Eddie Fox for next season. He will also have Swentnam and Rice and a number of other celebrities for his minstrel organization.

JOHN WILD played in Running Wild all last week among the Hudson River towns. This week he opens in Saratoga. On May 23 he plays an engagement at the Lee Avenue Academy of Music, and from there he will go to San Francisco.

WORK has been begun on the new lodge rooms of the Actors' Order of Friendship at the Broadway Theatre, and when completed the organization will be able to boast of one of the finest suite of rooms in the city. They will occupy almost an entire floor.

GEORGE W. JUNE, manager of Gus Williams, suggested to Manager Frank Murtha, of the Windsor Theatre, last week that a midnight performance of Keppler's Fortunes be given in that house on Tuesday evening, for the benefit of the strangers in town. A large number of visitors will find it difficult to obtain hotel accommodations. The suggestion, however, will not be acted upon.

THE Skipped by the Light of the Moon company brought its season to a close on Saturday night with its engagement at the Thalia Theatre in this city. The season, on the whole, was a fairly good one, though since Feb. 1 business had been bad. The reason for this is not easily determined. Lent had probably something to do with it, and being billed in a number of small towns was another drawback. Next season Messrs. Fowler and Warmington will manage Rice's burlesque, The Corsair. The season is nearly all booked in week stands, and the company will be both large and efficient.

IT is denied by the management of Francis Wilson's company that Mr. Daboll has engaged for that organization upon his withdrawal from the Casino company next week. It is explained, *au contraire*, that Mr. Daboll made a contract with Mr. Wilson some months ago, and accepted his part in The Oolah. Mr. Aronson met him by appointment in Boston a few weeks since, and offered him a position in the Casino company, if he would leave Mr. Wilson. His letter of resignation to the latter followed, and Mr. Wilson filled his place satisfactorily. Mr. Wilson's manager states that it is an error to suppose that he can return to the cast of The Oolah, in view of the indifference with which Mr. Daboll has regarded his obligation to Mr. Wilson, as well as for other reasons.

AS IN A LOOKING GLASS.

THE great and only George Washington, I am told, never went to the theatre but once in his life. I am not one of those people whose veins are filled with blood longing to be spilt in the interest of their country; whose hearts beat to the tune of the "Star Spangled Banner," and who hope to be draped in the American colors when they die; but I am sorry that to the immortal G. W. so much pleasure has been lost. Think if he had only lived a hundred years longer, what a lot of fun he might have had! How he would have gloated over the dancing of Letty Lind! How his eyes would have been satisfied as they rested on the beauty of Lillian Russell! How he would have felt that he had met a good fellow as well as a handsome one when he went to see Barrymore play Captain Swift! And how he would have cried, for he was a good son, over Agnes Booth's rendition of the mother!

† † †

But when George wanted to go off and do a little painting with a carmine pot, wouldn't that atrocious wig of his have gotten awry if he had gone in for hanging around the doors waiting for the beauteous chorus to step forth! I suppose that is the reason they have abolished wigs. For my own part, I have always thought George was a rather nice man, a bit uncomfortable for being put up on a pedestal, and decidedly henpecked. You may be sure, from the stern expression on Martha's face, there would have been no painting the town when she was about, and she probably was about the greater part of the time. But times have changed, and we change with them, and if George couldn't see the dancing of Letty Lind, he did see the backs of the British soldiers, and he knew how sublime it was to cross the Delaware and have his picture taken in various poses while he was going over the slippery ice. If that had been the day of flash pictures, George might have been presented to us in some attitudes not quite as dignified looking as those upon which the eyes of the public rest at present.

† † †

I went to the Player's Club the other day, and really, it is one of the most delightful houses I have ever seen, but the air of the entire place suggested to me that there ought to be a sign over the door written in this way: "The Booth and Barrett Social Company, Limited." I went up with all the rest of the women and gazed with reverential eyes upon the virtuous couches of Booth and Barrett. Mr. Barrett's is of oxidized silver; Mr. Booth's is a plain brass one; but both are so desperately narrow that I do not see how they could ever have a decent nightmare in one, or an extra turn when their brains were dazzled. I said nothing whatever about rarebit.

† † †

It isn't polite to look a gift horse in the mouth, but there is no connection whatever between a gift horse and a cup of tea, so I shall express my independent opinion, to the tune of "Dixey," and because it is the Centennial year, as to that cup which cheers that was offered at the Player's. Whoever runs that kitchen is as ignorant on the subject of tea-making as I am of the amount of money required to become a Senator. It was without flavor or strength, and when milk and sugar were put into it, it was only suggestive of that innocent beverage imbibed in the nursery and known as "cambric tea." The committee ought to see to this, for it is very un-English not to have tea that will make your eyes as bright as Edwin Booth's when you drink it at the club that he has founded and built.

† † †

There were a lot of pretty women there and a lot of bright ones; a great many well-dressed ones, and only one or two of the back numbers from South Kensington that usually gladden the eyes and make wicked the speech of the critical looker-on. There was Mrs. Palmer looking as pretty as a peach and as happy as possible when she saw how popular her husband was with the ladies. There was Mrs. James Lewis, well-dressed, bright, making one feel that the unique James knows not only how to act, but how to choose a wife. There was Ada Dyas, whom I haven't seen for years, and who, by the bye, is growing a bit matronly looking. Just near her there stood Mrs. Brander Matthews, and I found myself wondering if she ever longed for the old glad days when she was a footlight favorite, or if the quieter life suited her better. And Maude Harrison—well, how young she does look—and fetching!

† † †

And then there was Mrs. James G. Blaine, Jr. Oh, Mr. Frohman! you are making your professional beauty a bit too common. People are seeing her so much that they won't think it worth while to pay for that privilege when the time comes. She stood just at the top of the stairs the other afternoon bowing and smiling, and looking as if she were on the Reception Committee. Now, what she ought to have done was to come in late, when all the crowds were there, make a tour of the rooms *en grande dame*, and then have left. This would have whetted curiosity but the way she did it and the way she is seen everywhere suggests that very old proverb about familiarity.

† † †

We are to be spared one thing next week, and that is American plays. As a nation we are not old enough to have plays written about us and our climate is quite too changeable for us to be picturesque. Every successful American play has, I think, the leaven of English aristocracy, or French wickedness introduced into it, which goes to prove that we are still crude, nationally speaking. We are like the candies that are sold as distinctly American—good, strong and healthy, but lacking in delicacy of flavor. There is very little piquancy about the American play or American caramels in fact, as lately shown in a so-called comic opera, the main features are stupidity and yawns, and of the last no taste and stickiness.

† † †

However, whether we feel like it or whether we don't, there is not a man, woman or well-trained spook amongst us who, when the martial notes of the brass band are heard, will not realise the importance of being a citizen of a country so rich in bunting and brass. I have been reserving my lungs for two weeks that I may cheer loudly as the Fifth Maryland passes by, and between you and me, I should like to give a groan or two for the Committee that are going to poke the Veterans at the extreme end. We are not a reverential country. Age does not get very much decent treatment from us, but certainly to the men who fought, whether I was on their side or whether I wasn't, I must say, I think a position in the front ranks of to-day is due. A theatrical manager would understand that—he would know that a good *mise-en-scene* was obtained by putting the old stained uniforms first, and then letting the bright ones come after. General Boulanger, the best actor of the day, would also be clever enough to realise the effect this contrast would have upon the minds of the looker-on.

† † †

Are you on a Spring-time diet? Are you taking a teaspoonful of sulphur and molasses for three mornings and then leaving it off for three? You ought to; it's good alike for your complexion and your conscience. You will need it after the Centennial, for during that blissful time it will be eat what you can, drink when you can and yell all the time. You think you won't do it; you swear by all the heroes of the Revolution that you won't, but you will, because all the world is a looking-glass, and you and your neighbor, as you pass it by, become of its ways and ideas, just what I am.

A REFLECTION.

SHAKESPEARE'S BIRTHDAY.

The 325th anniversary of Shakespeare's birthday was fittingly celebrated at the Edwin Forrest Home on Tuesday last. The exercises mainly consisted of the following programme, which was excellently rendered:

Opening Address—On Shakespeare.....
Mr. J. B. Roberts.
"Foresters Sound the Cheerful Horn."....Bishop
Hassler's Vocal Quartette.
"Come to Me".....Denza
Mr. Armand DeC. Barili.
"Julius Cæsar." Act 1—Scene 2.....
Brutus—Mr. Richard Penistan.
Cassius—Mr. Frank Lawlor.
"Faithful".....Roechel
Madame Edouard DeCastel.
"Prayer and Potatoes".....
Mrs Rachel Canter.
"The Storm".....Hullah
Miss Emma V. McLaughlin.
"The Actor".....
Mr. Harry C. Bascombe.
"Come Into the Garden, Maud".....
Mr. M. P. Donovan.
"Grave-diggers' Scene from Hamlet".....
Mr. Richard Penistan.
"Quis Est Homo".....Rossini
Mme. DeCastel and Miss Emma V. McLaughlin.
"Serenade".....Schubert
Mr. Henry Meyers.
"Madre del Sommo Amore".....Campanna
Mme. De Castel, Miss McLaughlin and Mr. Donovan.
"Annie Laurie".....Arranged by Dudley Buck
Vocal Quartette.

Among those who left this city to be present at the celebration was A. M. Palmer, who returned much pleased with what he had seen and heard at the Home. In speaking of his visit to a Mirror reporter, Mr. Palmer said:

"It was my first visit to the Forrest Home, and I was delighted with what I saw. It is an ideal place, and its only misfortune is that it has not room for more actors. Those who are there are living not alone a life of comfort, but one of positive luxury. I cannot conceive of an institution which more perfectly carries out the designs of its founder than the Forrest Home.

"Mr. Wilson, the superintendent, seems to be a man most admirably adapted for the place. The inmates of the house all speak of him not only in terms of respect but of positive affection. One of the most distinguished of them said to me: 'If we were all the personal heirs of Edwin Forrest we couldn't have more done for our comfort and happiness than is done under the present administration of his great benefaction.' I was able to witness only part of the programme of exercises, but what I had the pleasure of listening to was most appropriate and interesting. Next year, if I live, I hope not only to attend the 326th anniversary celebration but also to take over a large number of friends with me. I was not only deeply interested in all I saw, but I came away with a heart full of gratitude to Edwin Forrest for having done so much to make the lives of so many of his kind happy."

BRIGANDS AT THE CASINO.

According to the management of the Casino the production of The Brigands at that house on next Monday night will be a most elaborate performance. The first scene is by Richard Marston and will introduce the novel effect of a crater emitting, spasmodically, volumes of smoke and fire. During this act there will be 125 people on the stage. The dressing in the second act is to be unlike anything ever seen in comic opera, while the last act, an interior scene by Henry Hoyt, will be in blue and silver with the decorations in satin. This scene will be lit up by 350 lights.

The entire company engaged for the opera is as follows: Lillian Russell, Fanny Rice, Isabelle Urquhart, Sylvia Gerrish, Annie O'Keeffe, Edgeworth Starritt, Georgie Dennin, Blanche Marsden, Ella Franko, Laura Russell, Emma Lawrence, Zelma Rawlston, C. Edwin Stevens, Fred Solomon, Max Freeman, Henry Hallam, George Olmi, Richard F. Carroll, Jr., John E. Brand, Edgar Smith, A. W. Maflin, Arthur Tams, Henry Leoni, Fred. Hall, and Charles Renwick. The chorus will number eighty people, while the orchestra, over which G. A. Kerker will preside, will number thirty-two. Mr. Freeman will direct the stage.

SEASONABLE.

"Ah! Recamier, do you not find it rather warm?"

"Not at all, me boy; have you never heard of a Springtime frost?"

PROFESSIONAL DOINGS.

LOUIS CHOCCIN has been engaged for the Featherbrain company.

KLAW AND ERLANGER have completed Newton Beers' Enoch Arden route.

ARTHUR REHAN will open a supplementary season at Halifax, N. S., on May 24.

ROY STANTON has been engaged for the leading tenor role of Adrielle to be produced at the Union Square Theatre.

RICHARD STAHL, the composer of Said Pasha, was married recently in Philadelphia to Leona Sherwood, of that city.

GEORGE FLOYD leaves Nat Goodwin at the close of the season. He has been devoted to Goodwin's interests while acting as his manager.

IT is stated that Loie Fuller has decided not to star in South America and that William Morris and the supporting company will return to this city.

W. T. MACK closed his engagement with the Brass Monkey company recently, and is to appear in Donnelly and Girard's new play called The Directory.

IF the sales of seats keep up as they continued last week it is highly probable that Manager Sanger will give daily matinees at the Broadway Theatre this week.

MANAGER H. R. JACOBS has arranged with Gustave Frohman for the production of Rose Michel at his Kensington theatre during the week of May 6 with Etelka Wardell as the star.

THE roof has already been put on the new Hammerstein Opera House at One Hundred and Twenty-fifth street, near Seventh avenue, and the work is rapidly approaching completion.

ON three evenings of last week the orchestra of the Walnut Street Theatre, where the Florences were playing, were compelled to sit under the stage in order to make room for the large audiences.

E. H. MACOY has engaged Mrs. George H. Adams and her two daughters, Tonina and Lily, for the next season of his Silver King company, which opens in Milwaukee, Reunion week, August 25.

THE new Springer Lithographing company has turned out some very elegant work for Katie Hart, who opened a preliminary season in Extra Edition last Thursday, under the management of J. A. Reed.

THE Private Secretary company closed their season in New Haven on Saturday evening. A part of the company will join Kate Claxton's company in a short tour playing The World Against Her in the near-by cities.

FRANK DANIELS' stallion ponies (Old Sport and Little Puck) drew the first prize at the Horse Show in Boston last week.

SEVERAL important changes have been made in the He, She, Him and Her company for the California tour. George H. Adams, Toma Hanlon and Sam Bernard will continue, however, to head the organization.

FRITZ IN A MAD HOUSE has caught the fancy of the public even more strongly than J. K. Emmet or his management had expected. During all of last week the Fourteenth Street Theatre was well filled.

THE rain storm did considerable damage to the decorations of the theatres during the latter part of last week. All the flags and bunting that adorned the Broadway Theatre were blown over into Eighth Avenue

W. A. MAHARA and E. H. Macoy have engaged McCabe and Young for next season, and will put them on the road at the head of McCabe and Young's Operetic Minstrels, opening their season in Chicago, August 25.

ON Thursday last Judge Ingraham granted a judgment of foreclosure and sale in the suit of Octavia Moss against Emily Mary Wallack and others, on Palmer's (formerly Wallack's) Theatre. The mortgage is for $221,257.26.

THE 250th performance of Nadjy at the Casino was appropriately celebrated on last Friday evening. Owing to Lillian Russell's illness the role of Etelka was played by Isabelle Urquhart, who originally essayed it in this country.

ERNEST TARLETON, who is meeting with success in the boy's part in Captain Swift in England, has been engaged to play the little Lord in The Henrietta in support of Stuart Robson next season. The engagement was made by cable.

THE Orchard Military Academy of fifty cadets, Governor Luce and Gen. Rogers and staff are to occupy the four lower boxes and 100 seats at the Broadway Theatre this evening to witness Tommy Russell's performance of Little Lord Fauntleroy.

HI HENRY, manager for Estelle Clayton, is authority for the statement that that lady's season will open at the Star Theatre, Buffalo, during the Exposition week, Sept. 9. Miss Clayton will be supported by Arthur Elliotl and a strong comedy company.

GUSTAVE FROHMAN has received no less than sixty-eight applications from out-of town managers for Charles Bowser in Cheek for next season. He thinks naturally, therefore, that he has every reason to suppose that Mr. Bowser will meet with popular success in the play.

EMMA FOSSETTE, late with the Creston Clarke company, is on a visit to her home at Richmond, Va. Miss Fossette, a couple of years ago, was graduated with the highest honors from a prominent ladies' seminary in Richmond, and with a year of practical tuition on the stage gives promise of a bright professional career.

THE Spring season of John A. Stevens' Unknown company, under the management of J. H. Curtin, has been a very successful one. It will play this week at Providence; from there by early stages to San Francisco, and back through Texas and the South to this State. The next regular season will open in Boston with The Mask of Life in October.

AN experienced Eastern manager states that there are only three good theatrical towns in Maine, viz: Portland, Lewiston and Bangor. He also says that Skowhegan "is getting to be a good show town, because it is a smart manufacturing place and has a great future in store." It is said that there has not been a company that has played to losing business in Skowhegan this season.

J. J. SPIES, the alert dramatic agent, will be provided with an excellent support during his busy season this Summer. There are so many walking gentlemen in town at that time of the year that Walter Osmond, of the Main Line company, struck upon the happy idea of sending Mr. Spies a handsome gold-headed cane to protect him from irrepressible applicants and boost him up generally on his daily trip to and from the offices of the Actors' Fund Dramatic Bureau.

GUS PIXOU cables to this city that W. J. Scanlan made a hit in Shane-na-Lawn at the Alexandria Theatre in Liverpool on last Monday night. The house was crowded and hundreds were turned away. Mr. Scanlan was enthusiastically received, and there were frequent calls before the curtain and many encores for his songs. He will continue in Liverpool this week, making his first appearance in Dublin at the Gaiety Theatre on next Monday evening.

JOHN P. STOCUM will take out the Tourists in a Pullman palace car next season with the following strong company: W. A. Mestayer, Theresa Vaughn, Frank McNish, Tierney and Wayne, Joseph Ott, Mr. Queen, Emily Soldene, Adelaide Banks and Celia Ellis. The season will open at the Grand Opera House, Pittsburg, on Aug. 16, and is almost entirely booked. The company will travel in a special car now being built by the Pullman Palace Car Company. The tour embraces a ten weeks' season in California, and a four weeks' engagement at a Broadway Theatre in this city.

ALEXANDER SPENCER has completed all arrangements for the Summer season of his opera company. It will open on June 17 at the Star Theatre, Buffalo, with Giroflé-Girofla which will be produced in a manner to rival its original production in Paris. The following people have been engaged: Louisa Eissing, Alice Vane, Lizzie Gongaley, Agnes Sherwood, Cecile Eissing, Alf. C. Whelan, Harry Lester, Charles J. Campbell, Rodolfe Roselli, Charles Pusey, Fred Pratt, Sam Dudley, a chorus of twenty-four select voices from the standard opera companies now on the road, and an orchestra of fifteen. With Mr. Spencer will be associated Frank Martiman, now representative of Kellar, the magician. During the season Mr. Spencer will produce an opera composed by himself.

AT THE THEATRES.

The principal novelty announced for the current week is a dramatization of Robert Elsmere at the Union Square Theatre. The piece is in four acts and has been cast as follows: Robert Elsmere, E. H. Vanderfelt; Edward Langham, J. T. Sullivan; Cecil Wanless, George Backus; Albert Winnstay, Harry Harwood; Mr. Newcome, W. H. Thompson; Dr. Edmonson, W. B. Arnold; Catharine Elsmere, Dorothy Dorr; Rose Leyburn, Effie Shannon; Lady Charlotte Winnstay, Kate Denn Wilson; Mrs. Leyburn, May Robson; Julia, Della Morgan. A criticism of the performance will appear in our next week's issue.

The management of the Standard propose to make ample provision for the amusement of Centennial visitors. Dovetta, the comic opera produced at that establishment last Monday, is to be presented every afternoon during the present week except Saturday, while the evening's attraction will consist of The Black Crook, presumably resurrected for the bald-headed contingent from the rural districts.

Another revival announced for this week is The Wife at the Lyceum Theatre, which is to be presented with the original cast until the close of the regular season, on May 18. There will be an extra matinee on Wednesday.

A new military drama entitled Loyalty is to be seen for the first time this week at the Park Theatre. The play is by H. Wayne Ellis and was originally called Love's Loyalty. The cast will comprise Edward J. Henley, Lisle Leigh, John E. Kellerd, Charles H. Stanley and Henrietta Irving.

Rosina Vokes will initiate her Spring season at Daly's Theatre this week with a triple bill consisting of A Game of Cards, My Milliner's Bill and The Rough Diamond. Miss Vokes and her clever company always receive a hearty welcome whenever they return to the metropolitan stage.

Zig-Zag will be the attraction at Niblo's for the coming fortnight. An extra matinee is announced for every day this week, except Monday.

Captain Swift remains in command at the Madison Square, and will no doubt be called upon to welcome many strangers desirous of seeing the double stage and auditorium of this unique establishment. Next week Minnie Maddern will produce Featherbrain at this house. Besides Miss Maddern the cast includes Adelaide Stanhope, Odette Tyler, Ethelyn Friend, Edith Bird, Emma Maddern, Wilton Lackaye, William Faversham, James Barrows, Augustus Bruno and Thomas H. Burns.

There will be an extra matinee at the Broadway Theatre on Monday to accommodate Centennial visitors, many of whom will probably be anxious to see the irresistible Little Lord Fauntleroy.

The Third Avenue Theatre will present Corinne in Monte Cristo, Jr., as a Centennial attraction, although the saucy little star is still in her teens. There will be an extra matinee on Tuesday.

Keppler's Fortunes, depicted by Gus Williams, is to entertain East-side audiences this week at the Windsor. There will be matinees on Monday, Tuesday, Wednesday and Saturday. The audience is to join in the singing of the "Star Spangled Banner."

The merry pranks of minstrelsy and the jolly antics of variety performers are to prevail at Tony Pastor's. A Centennial Gala entertainment will be given nightly and at matinees (Monday, Tuesday and Friday) by Birch and Moran's Minstrels, Billy Carter, C. T. Shattuck, Harry Kennedy, Hilda Thomas, Rose and Martin Julian, and others.

Thomas W. Keene, who has not been seen in New York recently, will appear in Richelieu and a round of Shakespearean characters at the People's Theatre throughout the week.

Clara Morris will have a busy time of it over the Centennial. On Monday and Thursday she is to appear in Article 47; on Tuesday, Saturday matinee and evening in The New Magdalen, and on Wednesday matinee and evening and Friday in Renée.

Skipped by the Light of the Moon is to enliven the Centennial at the Thalia Theatre.

The County Fair at Proctor's Twenty-third Street Theatre, will have our country cousins this week to pass judgment on the rustic realism of the performance.

The Old Homestead at the Academy of Music may also expect rural audiences, who no doubt will be fully competent to criticise Denman Thompson's impersonation of a typical New England farmer.

The popular comic opera, Nadjy, will remain in possession of the Casino until the production of The Brigands next week.

Uncle Joe, J. K. Emmet's new framework for Fritz, is attracting large audiences at the Fourteenth Street Theatre.

Strangers will presumably flock to see the antics of De Wolf Hopper and listen to the music of The May Queen at Palmer's Theatre.

THE AMATEUR STAGE.

AN ORIGINAL BURLESQUE.

The Blue and White reigned supreme at the Berkley Lyceum on last Wednesday evening. The pretty little theatre was handsomely decorated with the renowned colors of the famous Columbia College Boat Team, and from the walls, gas jets and boxes hung the banners and emblems that this crew captured by their athletic skill. The house was packed to the doors with an ultra-fashionable audience, and judging from the buzz and din between the acts, one might call it a family gathering. The occasion was the third annual performance of the Columbia College Dramatic Club, and its object to raise funds for the University crew attached to the same college. An original burlesque in three acts, entitled William Penn, or the Quaker and the Romany Rye, by George Morrison, Jr., one of Columbia's students, was presented. The piece is repiete with brightness, witty sayings, grotesque situations, delightful ballets and lively music of a decidedly Gilbert and Sullivan flavor. The tone of this piece is unique, but the plot—well, the least said of that the better. Mr. Morrison scarcely intended the play to have such a factor; but he has put together a highly amusing and interesting musical extravaganza, and as such it proved a big success. The character of William Penn, as portrayed by Robert Lee Morrill, was a peculiar old gentleman, indeed. His make-up and general appearance was rather suggestive of that clever comedian, "Jim" Powers, as Faragus in Nadjy. He sang topical songs, jumped like a racer, danced like a fairy, and drank like a fish. But it was an irresistible funny piece of character acting. Thomas Hugh Kelly achieved a hit as Sibial, a gypsy girl. His dancing was simply superb, and he fully earned his right to the title of *premiere danseuse*. Mr. Kelly made a pretty girl, and at times it was almost impossible to detect his true sex. Julian Gerard Buckley was clever as Chanticleer De Rooster, and Edward Fales Coward, in the role of his son, Rychie De Rooster, although he was considerably out of his element, played the part with grace and dignity. George Austin Morrison, Jr., sang sweetly and acted well as Samuel, a gypsy vagrant, better known as the "New Jersey Corkscrew." Robert Livingstone Cutting, Jr., made a villainous Count Promessi Sposi, an Italian organ-grinder, who lost his monkey, but still ground out tunes without his Simian companion. Edwin Main Post was a remarkably graceful Ruth, a guileless orphan, adopted by William Penn, and looked almost as natural as the genuine article. Marie O'Toole, a French maid from Cork, received a careful and funny portrayal by Henry Brundage Culver. His melodious voice was also heard to good advantage in popular Irish songs. The groupings of the choruses were admirable, the ballet picturesque, but the singing scarcely up to expectation. The play was repeated the following three nights, with a matinee Thursday and Saturday afternoons.

AN INTERESTING PERFORMANCE.

A large house, a good play and a clever performance characterized the closing reception of the Davenport Dramatic Society at the Brooklyn Athenæum on last Tuesday evening. The three-act comedy, The Second Honeymoon, under the title of Is Marriage a Failure? was produced. The cast, in the main, was good and the humor of the piece well brought forth. A few of the actors, however, indulged in uncalled for vulgarity and considerable "horse-play" that met a cold reception from the audience. Thomas F. Young, despite his mannerisms, gave an ingenious and amusing performance of Captain Herbert Marchmont. Fanny Rorke was winsome, natural and interesting as the affected wife, Mrs. Marchmont. G. B. Adams made a praiseworthy Lieut. Worthington and May Marrin a coy and pretty Mrs. Brunt. J. Robinson looked the part of Dr. Brunt, but his acting was very inferior. Ada Rue gave a very inconsistent performance of Mrs. Capt. Pappet. F. Cuthbert made James Banks a typical vaudeville Irishman that won the admiration of the gallery "gods." Annie Gardner, a somewhat robust little lady, made her entrée upon the amateur stage as Clara Smeaton, a gushing, sympathetic and confiding creature' a style of character in which Miss Gardner seemed perfectly at home. Alice Butcher was a clever Sally Maybud, just as blooming though as the June bud. Captain Poppett made out fairly well in the hands of G. A. Ward. M. J. Rorke was the director of the play and D. A. Hankins stage manager.

AMATEURS AT THE LYCEUM.

London Assurance was performed at the Lyceum Theatre on Tuesday afternoon by a company of capable amateurs from New York and Brooklyn. The performance was in aid of the Society for Prevention of Cruelty to Children, and a good sum was realised. The play ran uniformly throughout, with but few hitches to mar the excellent acting of individuals. There was but one professional in the cast, W. J. Le Moyne, who kindly assumed the role of Sir Harcourt Courtly. Elita Proctor Otis achieved considerable success as Lady Gay Spanker. Her description of the race was marked with genuine dramatic power, that elicited the hearty appreciation of the audience. William Addison Clark was an efficient Dazzle and fully up to the requirements of the part. Nellie Yale Nelson appeared as Grace Harkaway and received an ovation. Mrs. Nelson endowed the role with ease, personal charm and adequate dramatic ability. F. E. Camp delighted the audience by his clear handling of Meddle, and P. Satterlee did good work as Cool. Josephine Mack made a charming and interesting Pert. G. Gordon Cleather as Max Harkaway, Plamer Coolidge as Charles Courtley, and Vernon Richardson as Mr. Spanker are deserving of praise for the artistic manner in which they interpreted their parts.

THE ULKS PERFORM.

The Ulk Dramatic Club, a German Society, gave a performance of Doctor Krouse, at Turn Hall Theatre, South Brooklyn, on the 22nd inst. The cast was as follows: Leopold Griefinger, H. Gold; Julie, G. Herz; Max Von Boden, R. Strokfield; Dr. Ferdinand Klaus, M. Holzer; Maria, Mrs. Herz; Emma, Mrs. Klein; Paul Gerstel, W. Borrmann; Marianna, J. Umlauff, Luboloski, A. Moritz; Augusta, A. Ferncus; Behrman, G. Zahu; Colnar and Jacob, farmers, J. Wallach and F. Ballman; Anna, A. Strubel. The play was well acted and the large audience present frequently testified its appreciation by tumultuous applause.

JERSEY AMATEURS.

The Jersey City Athletic Club forgot their athletics for the moment last Wednesday night and some of its members turned pirates. The scene of their piratical work was laid in Penzance, but the enactment of it was at the club house, Jersey City. The place was filled with friends and admirers of the young men and a rare galaxy of fashion, beauty and intelligence presented itself to THE DRAMATIC MIRROR's critic as he entered the club-house. The Pirates of Penzance is a much played opera, but rarely has an amateur company presented it so well as the Athletic Club did on this occasion. John D. Shaw was a typical pirate chief, and Major-General Stanley of the British Army was stuffy and as gruff as could be in the hands of W. T. Vidal. The General's daughters were all fascinating and coquettish and their bright eyes and charming manners won them rounds of applause. Mrs. Charles Herbert Clarke as Mabie did remarkably well, singing the part in excellent voice. Miss Sandmeyer as Kate, Mrs. F. H. Mothen as Isabel and Miss Nettie Hellerman as Edith were an interesting trio and played their parts superbly. Mrs. Emma Wheeler was charming as the piratical maid of all work, Ruth. George R. Herrick as chief of the "bobbies" was very pompous and his capital make-up won for him uproarous laughter. Elliot W. Johnson in the role of the chief pirate's lieutenant, and Charles Herbert Clarke as Frederic the apprentice, acquitted themselves creditably. The singing of the various parts was good and the audience showed its appreciation by unstinted applause.

THE LYCEUM'S SEASON ENDS.

The fourth and last performance of the Lyceum Society occurred at the Brooklyn Athenæum on last Friday evening. The entertainment opened with the two-act farce, The Matchmaker, a very "talky" and uninteresting piece. May Barton was clever and seemed thoroughly at home as Mrs. Featherstone, but her frequent use of the phrase "Great Heavens" was uncalled for and in poor taste. If C. P. Nicholson knew how to use his hands he might have made a better impression. He kept them in his pockets, as if an iceberg was near by. Edith Ellwood was natural, bright and effective as Mrs. Sprawley, and Hortense B. Booth, vivacious, though a little too "giddy" as Lucy. George A. Bryden displayed a good voice and a fair stage presence in the character of Gerald Markham, but his acting scarcely blended with his personality. George M. Ness had a tendency to "mug," in the part of Sprawley, and at times he made one sigh for home, sweet home. Nicholas, a servant, received a clever interpretation from W. L. Hopkins and H. C. Edwards made considerable of Dr. Olins. Carrie V. Culver played Katherine with admirable taste and adequate ability. E. P. Smith as Lawyer Frisby, and Lillian Greene as the love-sick Gwendoline enacted their parts acceptably. In some inconceiveable way the Lyceum succeeded in pirating a copy of Mrs. Hodgson Burnett's charming one-act drama, Editha's Burglar, and produced it as an after-piece to The Matchmaker, under the title of The Road to His Heart. The piece was cleverly acted, its pathetic passages, innocence and good moral working well on the feelings of the audience, and aroused their warmest admiration and applause. The little tot, Lottie Woodruff, who played Editha, astonished the assemblage by the amount of genuine dramatic ability she displayed. Her ease and grace were simply wonderful for a child so young. With the exception of a tendency to articulate too forcibly, her rendition of the part would stand strong criticism from the most exacting. W. P. McFarlane gave a careful and interesting performance of Herbert King, the burglar, while John Schofield made a vigorous and manly John Winslow. George A. Bryden acted in the capacity of stage-manager, and William Phelps Macfarlane director of the play.

A CENTENNIAL CELEBRATION.

A Centennial performance was held at the Brooklyn Athenæum last Thursday evening for the benefit of St. Augustine's Church. The entertainment was rather unique, inasmuch as one part was given up to amateur talent and the other to professionals of the vaudeville type. Part first consisted of the Orpheus Glee Club: Fred Glinz, cornet solo; Charles Parker, baritone solo; Thomas Murray, piccolo solo; Miss Amelia Kayton; vocal selections, and a tenor solo by J. J. Sullivan. This was followed by the laughable one-act farce Turn Him Out, the characters being sustained by the following amateur cast: Nicodemus Nobs, J. J. Sullivan; McIntosh Moke, W. Hawkins; Eglantine Rosclear, J. W. Pakenham: Julia, Mrs. W. Hawkins; Susan, Lillie Batses. After this such professionals as May Burroughs, John Kernell, Lilly La Verde, Mountjoy Walker and Charles Edwards, were brought into play and cast the efforts of the ambitious embryo Thespians far in the shade. As a grand finale the entire company appeared together in a well-arranged tableaux and sang the "Star Spangled Banner." The affair was under the direction of Captain James Lynch and Harry G. Carleton, and to their endeavors the success of the entertainment is due.

NOTES.

Lend Me Five Shillings will be produced by the Roja Dramatic Corps at Teutonia Hall, Williamsburg, on May 6, for the benefit of Mrs. Willis Campbell.

The Leonardis Dramatic Society will close its season at the Lee Avenue Academy, Williamsburg, May 30. The domestic drama, Belle Lamar, will be presented under the direction of George A. Fleming. The cast will be Fin McCool, William J. O'Leary; Colonel Phillip Bligh, M. J. McKenna; Chauncey Lamar, C. S. A., J. D. Murphy; Dr. Merriweather, C. A. Webster; Uncle Daniel, an old slave, J. J. Moran, Jr.; Jakey, a colored boy, F. S. Leibold; Major Schuyler, U. S. A., M. J. Colligan; Major Rhett, C. S. A., R. J. Murphy; Lieutenant Poindexter, C. S. A., V. J. Gallagher; Isabel Bligh, alias Belle Lamar, Miss M. Fitzgerald; Dorris Elka, Miss Libbie Leibold; Kate Cullen, Miss Kate Leibold; and Cuba, an octoroon, sister to Isabel, Miss Mamie Sloat.

The Fabian Dramatic Union gave its thirteenth annual entertainment and reception at the New York Lexington Avenue Opera House. A minstrel company of forty voices was the feature of the evening. Miss Jennie Holohan was seen in the balcony scene from Romeo and Juliet, and Alexander J. Brown and Charles Roberts, Jr., gave excellent humorous recitations and reading.

St. Nicholas Dramatic Union gave a commendable performance of the German farce, Presumptive Evidence, at Turn Hall, New York, on the 2d inst. The cast included G. Bentz, M. Blatz, G. Hensdee, M. Diller and Josie Dell.

The final musicale and reception of the Amaranths was held at Remsen Hall, Brooklyn, on last Wednesday evening. A very artistic and interesting programme was rendered by the following ladies and gentlemen: Messrs. J. C. Von Anx, E. H. Weber, W. B. Greene, G. R. Hozard, H. Osborn, C. Griffith, and the Misses Clare L. Rowslee, M. O'Gleason and Cora T. Clary.

In the latter part of May the Leonardis will give a performance of The Banker's Daughter in aid of St. Joseph's Church, Rockaway, L. I., at the Athenæum.

The annual election of officers of the Amaranths will occur May 6. A spirited contest is looked forward to.

John Kendrick Bangs, author of the new burlesque Mephistopheles, which the members of Company 9, Seventh Regiment, will present at the Metropolitan Opera House May 7, says this production will be the most notable ever undertaken by an amateur company in New York. All the characters of the piece will be in the hands of members of the company, with the exception of Marguerite, which will be portrayed by Mrs. Emma Mersereau. The chorus will consist of sixty voices, and a military march to be introduced in the second act will be executed by 240 men. The piece is underlined for a benefit performance, to be given at the same house several nights later.

The amateurs of Oranye, New Jersey, will celebrate the Centennial anniversary with a production of a pantomime called Mephisto at Music Hall. The affair will be under the direction of Carl Marwig.

Frank E. Hastings, a prominent member and officer of the Irving Dramatic Club of Brooklyn, died recently.

The Amateur Circus Club has finally fixed May 4 as the date of their initial performance. It will take place at the country residence of James M. Waterbury, Westchester, New York.

Lou Forester will be the recipient of a complimentary testimonial at Turn Hall Theatre, South Brooklyn, May 6. Black Eyed Susan and Mr. and Mrs. Peter White are the plays to be produced. She will be assisted by the following prominent amateurs: W. Hawkins, T. Greene, J. E. Quinn, J. J. Sullivan, W. J. Laughlin, Thomas Young and Ada Austin.

J. J. Croley, a well-known Brooklyn amateur, has received an offer from Frank Mayo for next season, which he is likely to accept.

George McEvoy will shortly give an invitation performance of Nan, the Good for Nothing, at his studio in Brooklyn. The cast will be made up from the Davenport society.

The La Salle Dramatic Society gave a pleasant entertainment at the Brooklyn Institute on the 22nd inst. A well selected programme was rendered, after which dancing was enjoyed.

Miss Fanny Rorke, the well-known amateur actress, and daughter of "Jack" Rorke, the popular amateur "coach," was tendered a complimentary testimonial last Wednesday evening at the Brooklyn Athenæum. The four-act comedy of School was presented to a large audience. The character of Naomi Tighe was assumed by Miss Rorke, who had as her supporters Miss Ada Austin, Miss Edith Ellwood, Miss Rita Sauer, Miss Florrie Dames, Miss Jessie Castell, Miss Grace Guinand, Little Edith Lenf, William McCahill, William P. Wells, James F. Miniter, William Foote, Thomas P. Young, Chris. Orchard, Miss Rorke, Ada Austin and W. P. Wells carried off the honors of the performance.

Willoughby Hall, Warner Institute, was well filled on last Wednesday night, when the Pastime Social presented Retribution, a three-act melodrama written for the occasion by Charles P. Hicks, the stage-manager of the social. It was excellently mounted, well played and proportionately appreciated. The author, who in it develops considerable dramatic talent, portrayed a dual role in splendid style. His support was above the average. They included Mrs. L. De La Motta, Mrs. A. W. Palley, Mrs. M. Schehr, E. De La Motta, A. De La Motta, A. W. Palley, J. L. Gassert, J. W. Voss and J. L. Gassert, Jr.

A notable event in the amateur theatrical circles of Kansas City was the production of Twelfth Night by the Lawrence Barrett Dramatic Club, formerly the Delsarte Dramatic Club, at the Warder Grand during the week of 22. The play was well rendered for novices, and many of those taking part surprised the audiences at the conception they had of their parts. The parts of Duke Orsino, taken by D. Austin Latchaw, Malvolio, taken by Frank Quimby, and Viola, taken by Naomi Alfrey Young, were especially creditable. It is to be hoped that the club will be heard from quite frequently in the future, and that some of the members will aspire to belong to a regular company, as they evidently have talent.

A. C. Munn, who used to delight the audiences of the now defunct Kemble Society by his excellent comedy work, has been unable to play with the Brooklyn amateurs this season. Mr. Munn has devoted his spare time to "coaching" amateur clubs in Newark, Orange and other Jersey cities, and has succeeded in stirring up a lively interest among the embryo Thespians of those places.

LETTERS TO THE EDITOR.

BROTHER AGAINST BROTHER.

APRIL 23, 1889.

To the Editor of the Dramatic Mirror:

SIR:—In reply to Mr. Richard F. Carroll's demur regarding the title of the play which I have secured from the authors for next season I have only this to say: The play was originally christened P. A. T. but failing to find either euphony or sense in a desiccated alphabet as a title, I rechristened the play The Daughter of a "Dook."

Now he may chafe and fret as much as he pleases, and so may his co-author, (my brother, by the way) but as I control the play, I will call it what I like, and if I do not care to call it I will whistle for it.

Your pardon for occupying so much space and if you will give this your notice we will there let the matter drop. Yours truly, E. D. TANNEHILL.

NOT A PIRATE BY IMPLICATION.

LINCOLN, Neb., April 21, 1889.

To the Editor of the Dramatic Mirror:

SIR: I notice in the Pirate Column of last week's MIRROR somebody has volunteered the intelligence that "a pirate organization calling themselves the Madison Square Theatre Company are playing May Blossom at Lincoln, Neb., this week. Managers are warned against this Madison Square Theatre Company, as they are pirates." Now, as my company was the only one which played May Blossom in this city the past week, I very naturally infer that the slur was meant for me. My company is not a Madison Square Theatre company, and has never been billed as such. I have the permission of Mr. Gustave Frohman to produce May Blossom in the West, and pay him a royalty for that privilege. I paid my royalty for its production in Lincoln, before the performance. I am pretty well satisfied where the intelligence came from. THE MIRROR representative here is an employé of Messrs. Crawford and McReynolds, managers of Funke's Opera House. Last September my company played at Funke's, also the Crawford and McReynolds Nebraska circuit. Dates were offered me at that house for this engagement, but I preferred the People's Theatre, hence the insinuation that I was managing a band of pirates. I respectfully refer you to Mr. Frohman for the truth of my statement. When a man is trying to be honest in this business, ought he not to be encouraged rather than kicked down hill? Very respectfully yours,

FRED G. ANDREWS,
Manager Andrews' Dramatic Co.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded from this list.

"America"
Alsberg, Celia
Aveling, Henry
Aiken, Sol
Arnold, Hattie
Anderson, W. C.
Abell, Floride
Aborn, Sargent
Ashton, Wm.
Andrews, C. L.
Avery, Helen
Adams, Geo. H.
Bell, Digby
Breen, J. J.
Burroughs, W. F.
Boyle, Anna
Bowers, F. B.
Burton, Chas.
Blake, Harold
Barney, Ariel
Burbidge, C. F.
Bland, Lionel
Bertram, Chas.
Brennen, G. M.
Breese, Lloyd
Bellington, Mrs.
Barber, Add E.
Barbeck, Frank
Bixby, Mr. C.
Bell, Harry B.
Brandt, Chas.
Bennett, Emma C.
Cook, Ed. W.
Clark, W. J.
Clement, Clay
Chandfrau, Henry
Corlette, Ethel
Cornish, Miss S.
Cross, E. P.
Christainer, F.
"Carpenter,"
Calhoun, Kirtland
Cley, Wm. C.
Cooke, Pope
Claydargh, Ed.
Crowell, Geo. W.
Crabtree, Lotta
Cummens, Ellen
Conyers, Thos. A.
Campbell, J. W.
Coburn, S. K.
Coleman, Katherine
Carhart, James L.
"Chicago"
Collins, J. J.
Cromwell, C. F.
"Competent"
Cook, Chas. E.
Clapham, Harry
Chaetti, Jules
Curtisse, B.
Dell, W. M.
Davis, T. H.
De Lonne, Harry
Dixon, Fred
Durant, C. W.
De Bar, Blanche
Deltwyn, A. C.
Durham, Sidney
Davenport, Fanny
Daniels, Louise
Dade, Chas.
Deaves, Miss R.
Edwards, J. L.
Emmet, H. W.
Eyre, Sophie
Elliot, Miss M.
Elmore, Florence
Elliott, W. T.
Eytinge, Rose
Edmunds, Leslie
Emerson, Walter
Fleming, Carroll
Gray, Alice
Faber, Duke
Forman and Morton
Fenton, Eva
French, Mr
Fox, Della
Forrester, Mr.
Fairbaine, B.
Fraser, K.
Gilbert, Miss
Gale, Geo.
Green, Clay M.
Gunter, A. C.
Gillette, Wm.
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Graham, H. R.
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Grath, J. W.
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Hays, J. W.
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Heyman, A. P.
Heward Jr., Jos., (pkg)
Henry, H.
Huntington, W.
Hess, C. D.
Hadley, Lillian
Holmes, Raymond
Hess, C. G.
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Irving, F. W.
Irving, Phil
Johnson, Geo. A. D.
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Janauschek, Mme.
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Jefferson, Frank
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Kent, S. M.
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Knight, Geo. S.
Kenny, Jas M.
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La Belle, Marie
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Lee, Minnie
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Neeson, P.
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Norton, J. W.
Neville, Sarah
Nash, Geo. V.
O'Rourke, Eugene
O'Neil, T. H
Osborne, Fannie
Orme, Ida
O'Neill, James
Owsley, H. F. H.
Paulin, Louise
Perkins, W.
Perlet, Herman
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Price, E. D.
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Shine, Giles
Solomons, Ike
Stephens, Walter
Shannon, Miss K.
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Tubin, M. W.
Talbot, D. P.
Talbot, Eula
Thorne, Ed.
Templeton, J.
Thompson Charlotte
Timbermann, Mary
Tourdike, Louse
Temple, Fanny
Tighe, Jas. J.
Underwood, A. R.
Vincent, Chas. T.
Vogel, Jno. W.
White, Wm. A.
Winterburn, W. J.
Wheeler, W. O.
Weeks, Geo.
Wheelock, J. F.
Walton, Chas. F.
Wadleigh, Geo. W
Williams, Fred.
Wardell, Etelka
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Wade, May
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PHILADELPHIA.

Although there were many good attractions presented last week, the season is waning, and the average of business was not satisfactory.

After many weeks of preparation King Cole II. was produced on Wednesday night last at Herrmann's Broad Street Theatre. It had been heralded as a grand spectacular, pantomimic comic opera, and although such profuse nomenclature afforded considerable choice in classification, the work proved to be a musical extravaganza. It is the result of the combined labors of Woolson Morse, who composed the music and wrote the story, and of J. Cheever Goodwin, who contributed the lyrics. It consists of a prologue and two acts. In the prologue Mother Goose appears and informs us that many of her subjects have become discontented because of the injustice they suffer from tradition. A huge book containing the old lady's familiar melodies is at her command, wheeled upon the back stage, where it stands upon end. The pages are turned one by one and in succession steps forth Old King Cole, Peter Piper and some half-a-dozen more of the people renowned in nursery rhyme. They, having made their complaints and given voice to their desires, are granted permission to dwell for one year among men to satisfy their ambition. This prologue is novel and exceedingly clever and gives great promise, which unfortunately is never fulfilled. Old King Cole, by the way, complains that he has no son and heir, and is allowed by Mother Goose to adopt in that capacity Peter Piper, who thus becomes King Cole II. and bestows a title upon the work. The experience and adventures of the old lady's subjects are shown in the following two acts, the action of the first occurring in a village and of the second in the salon of a palace. The entire settings are very handsome, the palace interior being especially magnificent. It is of handsome construction, beautifully painted in light combination and resplendent by innumerable glass pendants and prisms, which hang from the borders, which are festooned upon the pillars and which brilliantly stud the canopy over the throne. This set occupies nearly the entire stage. It is rendered additionally effective by the beauty and actual richness of the costumes, which are all of silk, satin and velvet, and are as handsome as they are costly. The entire production, in a visual sense, shows the exercise of excellent taste and proves the reported lavish expenditure of money. Few works have ever been accorded so beautiful and costly a setting. It is worthy of remark that the costumes are as modest as they are beautiful, and that no female upon the stage appears in tights. I regret that unqualified praise cannot be bestowed upon the work itself. The subject chosen rendered difficult the writing of the book, and the difficulty has not been overcome. In the first act there is so much of movement and bustle upon the stage that the poverty of the theme and of its treatment are to a great extent overlooked, but the second act lacks both purpose and achievement. It is an incoherent jumble, and we discover its emptiness in spite of its gorgeousness. This second act could be greatly improved, as a spectacle alone, by the introduction of a ballet, a march, or probably better still, the dancing of a minuet. At the close of the act Mother Goose appears upon the revels and announces that the year of probation has expired, and the curtain falls leaving us very hazy concerning the results intended or secured. Mr. Morse has written some pretty music for his story, and especially for Mr. Goodwin's lyrics, but it never reaches excellence and is really of no value, while much of the score is undeserving of any praise. The cast is, in the main, good. John S. Gilbert, who essayed the title role, deserves praise for his conscientious efforts to make his role entertaining, but he overlapped, himself, and his extravagance of action and of speech was not only injudicious but at times in exceedingly bad taste. Amy Ames as Dame Piper sang well and acted with spirit, but found it easier to repeat one of her former creations, than to evolve a new one. The main honors of the performance fell to Lenore Snyder, a young lady from Indianapolis, who upon this occasion made her first appearance upon any stage. She made her début as Mary, Quite Contrary, and had great reason to be proud of her success. She has a pretty face that indicates both intelligence and refinement. Her voice, while light, is of good quality and shows considerable training. She is easy and unaffected in manner, and promises to become a valuable addition to the light opera stage. Jane Dolmar as Jillian, of tumble down-hill fame, was, as far as acting was concerned, probably the most commendable member of the cast; she likewise looked exceedingly well and would have deserved praise for her singing, if she had always kept in tune, but the nervousness attendant upon a first performance may possibly plead her excuse. Among the mortals of the cast were Harry Hilliard as Arthur, and Robert H. Dunbar as Jack, who sang two roles introduced for the purpose of securing some love episodes. Mr. Hilliard sang with good taste, but Mr. Dunbar seemed troubled by the pitch and tempo of much of his music, and only in certain measures did he do himself credit. Frank B. Boudinet as Sharks, the Crooked Man, sang remarkably well, but failed to give to his performance a sufficiently sinister expression. The chorus lacked good voices. It was impossible to determine upon the opening night what the popular verdict would be concerning this new work, for the applause was bestowed without any discrimination. Many of the faults of the production are obvious, and can be easily remedied. It does not look like a success at present, but prompt and judicious efforts may greatly improve its chances. Plot, of course, there is none, but incidents may readily be added, and to them as well as to the present material may be given that which the entire production now lacks—sequence. It is on for a run.

The American Opera co. was heard in a pleasing repertoire at the Academy of Music, but played to very poor business. The performances were satisfactory, though far from excellent. Most of the artists sustained the reputations they made here last Summer, but the co. is weak in soprani, as too much labor falls upon Madame Natali and Alida Varena, though meritorious in some roles is uneven and disappointing. Our old friend, William Castle, was in remarkably good voice, and his excellent method concealed much of the ravage of time. Pranz Vetta was, as usual, reliable, steady and commendable, and Lizzie Macnichol's beautiful voice won for her much merited applause. The co. remains this week.

Mr. and Mrs. W. J. Florence appeared at the Walnut Street Theatre in Heart of Hearts. The play is satisfactory in so far that it affords the star good opportunities, and there was no lack of appreciation as the houses were uniformly large and demonstrative. This week Vernona Jarbeau in Starlight.

Lydia Thompson and her burlesque co. appeared at the Chestnut Street Opera House in Columbus. The burlesque was simply stupid, and although there were some clever people in the co., they failed to brighten the play or entertain the audiences. The business was indifferent. This week Arthur Rehan's co. in The Lottery of Love.

At the Arch Street Theatre Mrs. John Drew, supported by a well-selected co., appeared in the School for Scandal. I have so often bestowed my tribute of praise to Mrs. Drew for her admirable impersonation of Lady Teazle that further commendation is superfluous. Suffice it to say that it will ever remain as the model for all to study, and one upon which few will improve. Eben Plympton was the Charles Surface, B. R. Graham the Joseph and George Holland the Sir Peter, and as the other roles were in similarly competent hands, a good performance was the inevitable result. The performances were well attended. This week, A Legal Wreck.

The Casino co. completed its engagement at the Chestnut Street Theatre, having devoted the first half of the week to Erminie and the latter part to Nadjy. The business was fairly good. This week Julia Marlowe.

The Carleton Opera co. continued to present Nanon to moderate houses at the Grand Opera House. The co. remains this week and will be heard and seen in The Queen's Lace Handkerchief.

The Inside Track, in which Oliver Byron and Kate Byron reappeared at the National Theatre, drew satisfactory houses. This week The Boy Tramp.

The musical comedy, C. O. D., played to but moderate business at the Standard Theatre, but as Wm. Muldoon was offered as an additional attraction during the latter portion of the week there was a marked improvement in business. This week, Chip o' the Old Block.

At the Central Theatre Rich and Harris' Boston Howard Athenæum Specialty co. played to much lighter business than usual. The performance was excellent, and while everyone who contributed to the entertainment was worthy of most favorable notice I will select for especial commendation the Irwin Sisters and little Ida Heath, who, if not the most praiseworthy, were at least the most entertaining and satisfying. This week, The Night Owls.

Three Years in a Man Trap proved a fairly successful attraction at Forepaugh's Theatre. This week, a revival of Uncle Tom's Cabin.

Carncross Opera House fairly held its own, in spite of the general depression of business.

Forepaugh's Circus made its annual visit last week. The dancing elephants, trained and exhibited by Adam Forepaugh, Jr., is one of the new features. It is a big show, and everybody was pleased and bewildered in trying to see all the attractions. It remains this week.

ST. LOUIS.

At the Olympic Theatre last week Cora Tanner appeared in a most brilliant and artistic production of her new play, Fascination, at the head of a strong co. Miss Tanner did capital work in the dual role, which is a trying one, and showed that she was possessed of much versatility. The play gave immense satisfaction to large audiences throughout the week. It was handsomely mounted with special scenery. This week Dockstader's Minstrels.

Daniel E. Bandmann, supported by Louise Beaudet, gave his military drama Austerlitz last week. The play was bad and the company worse. The one redeeming feature was Miss Beaudet, who was sprightly, and who danced gracefully and prettily. Business was very poor as the performance deserved. This week The Pawnbroker.

At Pope's Theatre Kitty Blanchard did good business in The Golden Giant Mine. The play is one of the best of its kind and Miss Blanchard was particularly clever as the hoydenish and impulsive Bessie Fairfax. The co. was fairly good. This week The Night Watch.

At the People's Theatre Myra Goodwin in Sis did fair business. Miss Goodwin dances gracefully and has several other accomplishments which she has opportunities to display in Sis. The co. only gives fair support. The Twelve Temptations next week.

CHAT: The sale of tickets to the Metropolitan Opera, opening at the Music Hall, May 6, is progressing finely and the indications are that it will be a great success financially.—George Murray, in advance of The Twelve Temptations, was in this city last week looking after the second week this season of his attraction here.—Harry Sweatman, representing Dockstader's Minstrels, came to the front as usual last week.—Mat Ryan's benefit last week brought the recipient many good dollars.—Bertha Belle Westbrook makes her debut at the Olympic Theatre 22. Lady Audley's Secret will be given with Miss Westbrook as Lady Audley. She will be supported by a good co.—The Georgia Davids co. left for Louisville 18.—There is considerable talk of several St. Louis capitalists putting up a theatre for Ed. Zimmerman, Miss Kittie Blanchard's manager. He was a hustler when managing Pope's Theatre several years ago and will make a success in this new enterprise.—The rebuilding of a Summer stage at Schmidler's Garden to replace the old one burned down last year will commence at once. It will be complete June 1 and an opera company put in about that time. A well-known manager who has made a success of one of our finest theatres here is negotiating for the management.—Manager John W. Norton is still ill but is gradually recovering.—Col. Pat Short is getting up an elegant programme for the Elks' benefit. It will be one of the best that has yet been gotten up and the indications are that there will be more money realized than from any previous one.

BOSTON.

At the Boston there is no change of bill this week, Mr. Morrison's Faust still remaining the attraction. Next week, however, we are to have the Lydia Thompson burlesque troupe.

At the Hollis Street Dizey closed a very successful week on Saturday night Adonis having its last Boston performance. This week the London Gaiety co. is doing a good business in Miss Esmeralda.

When Rosedale was put on the Museum stage a week ago it was half intended to replace it last Monday with Our Boys, but it proved so decided a success that the management have concluded to run it this week also.

The Park attraction is the Thatcher, West and Primrose co. in the new piece, Up to the Times.

Mrs. Langtry is in her second week at the Globe and is doing a splendid business.

Harbor Lights scored a success at the Grand Opera House last week and is followed this week by My Aunt Bridget presented by the Monroe and Rice company.

Oliver Byron is at the Howard.

ITEMS: The Robert Elsmere co. will begin its New York engagement May 6.—The announcement that Augustin Daly's co. will come to the Hollis Street next month has already laid the foundation for several theatre parties.—Pauntleroy is set down at the Museum for May 20, with Olive Harman as Cedric.—The Lydia Thompson troupe comes to the Boston May 6, and will open in Penelope.—The Haslams are booked for a two weeks' engagement at the Globe next month.—Miss Vivia Allen has selected Hazel Kirke for her benefit, which is down for an early date at the Museum.—The Handel and Haydn wound up its seventy-fourth season on Easter Sunday, and as profitably that its directors feel encouraged to announce a festival to celebrate next year the close of the seventy-fifth season. Von Bülow gives his closing concert in America on Wednesday afternoon, May 2, at Music Hall.—Lewis Morrison's production of Faust at the Boston last week, although it did not draw large houses, was a really strong one, and Mr. Morrison has been warmly praised by the press. The critic on one of our leading dailies asserts that he is the superior to Irving in the part.—Private theatricals in aid of the Newsboys' Reading Room Association are to be given in Union Hall May 2 and 3, under distinguished patronage. The plays selected are Katherine and Petruchio and The Mouse Trap.—Herr Gericke completed his fifth season in Boston as conductor of the Symphony Orchestra Saturday night, and his contract will close with the completion of the Western tour of the Orchestra. His successor, Herr Nikisch, of Leipsic, is applying himself with remarkable assiduity to the study of English, something which Gericke never wasted any time upon.—The staff of ushers and doorkeepers at the Boston take their annual benefit 30.—Emil Schwab and Henry H. Putnam, of the Standard, are writing the libretto of a new comic opera for which George H. Hayes is composing the music. While the work is based upon an episode in American history, the collaborators make no claim that it is aggressively "American," but aim at something that shall be above all, coherent, pleasing and satisfying in an artistic respect. Mr. Hayes has a fine faculty for orchestration, and has written a number of pleasing songs. The construction and dialogue of the opera are by Mr. Putnam, which Mr. Schwab, who has had an extended experience in works of this kind, as evidenced by his English versions of Trip to Africa, Beggar Student, Prince Methusalem and Night in Granada will furnish the versification and lyrics.—The Our Boys Dramatic Club give The Mouse Trap at Union Hall May 1.——One of our city papers says that a certain leading stock actor of this city has a collection of over 200 "mash" letters from young ladies who have been fascinated by his personal attractions on the stage. The writers may well be called fools but what shall be said of the man who preserves and displays these evidences of the temporary folly of schoolgirls and servant maids.—The Greek play at the Hollis Street last Thursday afternoon did not draw so large a house as it should have done but the audience was select and appreciative. The performance as a whole, was remarkably effective.—A season of light opera is announced at the Bijou for the Summer season.—Mr. and Mrs. Falkland Buchanan (Maida Craigen) sail for England May 15.—The festival concerts to commemorate the twentieth anniversary of the Peace Jubilee will be given in the grand hall of the Mechanic's Building on the evening of June 4, and the afternoon and evening of June 6, 7, 8 and 9. The musical force will include Gilmore's military band, a mixed chorus of 1,000 voices and a monster chorus of children from the public schools.—A Dark Secret comes to the Globe late in May.—The Park Theatre will keep its doors open a month later than usual this season. When they close Messrs. Abbey, and Schoeffel will say "good-bye" to the establishment.—John Fitzgerald Murphy's Shamrock and Rose brought out an audience of 2,000 people Tuesday night. The piece is to be put on the road.—Captain Swift at the Park May 6.—The Hasty Pudding Club of Harvard gave the first performance of its annual Spring theatricals at Union Hall last Thursday night. The piece was The Duenna; or, The Freak, the Frump and the Friar.

CINCINNATI.

Paul Kauvar, which constituted the attraction at Heuck's for the week ending 27 scored a pronounced hit, the distinguishing features of an altogether successful engagement being the excellent work of Joseph Haworth in the title role and the efficient support rendered by Carrie Turner in the rather arduous role of Diana. Ralph Delmore's interpretation of the villain was sufficiently forcible to excite a nightly hissing from the sympathetic gallery gods. The piece was handsomely staged and the cast satisfactory. This week Frank Daniels in Little Puck. The Howard Athenæum co. 5.

At the Grand the Crystal Slipper closed a successful return engagement 27. Eddie Foy and James Maas divided the artistic honors of the week and Mlle. Qualitz's dancing was nightly encored. Mme. Rhéa this week in The Case Vidal, followed 6 by Rice and Dizey's Corsair comb.

The Fat Men's Club with Stewart in the leading role developed considerable attractive property for the frequenters of Havlin's past week. The piece was effectively cast and staged and the attendance, considering the advanced stage of the season, was something remarkable. The Dark Side of a Great City is the attraction for present week. The Night Owls 5.

The emotional drama held full sway during last week at Harris' with Ada Gray in East Lynne as the attraction. The attendance was excellent, the predominance of the fair sex more especially at the matinee performances being notable. This week My Partner. Uncle Tom's Cabin 5.

Owing to the canceling of the Steve O'Donnell Athletic combs'. date the People's Theatre remained closed during entire week ending 27. The Polly co. this week.

The Cincinnati Press Club has a benefit at the Grand 6 with Rice and Dizey's Corsair as the attraction, and "them literary fellers" are confidently anticipating a decided increase in the club's treasury.—George Gribble, press agent of Heuck's, has gone East for the Summer.—The Rose Lisle Dramatic co., in process of organization here for several weeks, failed to connect with a substantial backing, and as a result the projected tour has been abandoned, leaving a number of artists in the lurch.—The Standard Theatre is being renovated preparatory to its being occupied by the German Theatre co. during the coming season.

WASHINGTON, D. C.

The Pearl of Pekin opened to fair business at Albaugh's 22.

He, She, Him and Her drew a large house 22, but a small one 23.

True Irish Hearts to good houses at Harris' last week.

Richard Hume's Ginger Snaps at Kernan's last week to good business.

ITEMS: Charles Bassett, of the American Opera co., was able to sing but once last week, so William Castle had to do double duty as he has for several weeks. He was consequently not in as good voice as he would have been, but he is such a good actor that his hosts of friends would go to see him if he could not sing at all. The Sunday night concert was very pleasing, but not largely attended.—Prof. Blake, of the Equine Paradox now at Kernan's, is negotiating for time at one of the rinks. If terms suit he may remain a couple of weeks.—C. D. McCall, of True Irish Hearts, was out on Monday for the first time in several weeks. He has been ill with erysipelas caused by the removal of several teeth.—Joseph W. Keeler, acting manager of the He, She, Him and Her co., closes here, and will go next season with Zozo.—C. R. Gardiner takes his place and expects to keep the co. out all Summer. He has it booked for unlimited engagement at the Bush Street Theatre, San Francisco, beginning July 15.—Annie Lewis, with Roland Reed, is a Washington girl. She will probably have a benefit during the week.—The Pearl of Pekin and True Irish Hearts close here.—The advance agent of Ginger Snaps distributed large quantities of real ginger snaps, with advertisement pasted on one side, at Kernan's on last Monday night.—The Gaia Glee Club gave an enjoyable concert to a large and fashionable house at the Congregational Church 22, and were entertained afterward at the White House.—Richard Wagner Society and Mlle. De Reguniras at the Universalist Church 25.—"Polly's" experience with photographers reminds me that she promised a good while ago to send me one of the first she should have taken. I am still looking for it.

PITTSBURG.

The Haslams were at the Bijou last week in La Voyage en Suisse. The performances gave general satisfaction, and the engagement closed profitably. The Howard Athenæum Specialty co. this week. The indications point to a large week's business.

Keller was at the Grand Opera House. He succeeded in doing a moderately good week's business. The magician delighted his auditors, and some of his tricks were the talk of the town. The Spanish Students were liberally applauded. Alone in London this week.

At the Academy of Music the Polly co. played a return engagement to good business. Harry Kennell's comic opened 29 for the week.

The Main Line was the attraction at Harris', and very good business was the result. U. T. C. this week.

Prof. Hurlburt occupied the Grand Central Rink building last week, and gave fine performances with his troupe of trained dogs and horses.

Gilmore and his band will give two performances here May 2, 3.

ITEMS: Frank Overpeck, who for some time past has been taking the gallery tickets at the Bijou, was arrested last Thursday night, charged by Manager Gulick with holding back tickets and selling them.—Clement's Circus opened its season last Thursday in this city.—The Boston Ideals will follow Alone in London at the Grand Opera House.—Max Lowenthal was in town last week.—Fred. Baer has resigned his position in the box-office at Harris'.

ALABAMA.

DECATUR.—OPERA HOUSE (W. Todd, manager): House dark last week. Has been doing good business for the last two weeks; Almont's Variety co. as the attraction.

TUSCALOOSA.—BRADY'S OPERA HOUSE (J. G. Brady, manager): The Lady of Mysteries (as she styles herself) and her manager were billed to give three performances, but after appearing two nights they suddenly departed, leaving many creditors behind. Managers, beware of them.——ITEM: The season at this house is about over.

ARKANSAS.

PINE BLUFF.—OPERA HOUSE (S. F. Hildheim manager): The Jennie Holman co. played to a crowded house week of 15.

LITTLE ROCK.—CAPITAL THEATRE (W. O. Thomas, manager): The theatre season closed 20 with Myra Goodwin in Sis. Performance very satisfactory.

CALIFORNIA.

OAKLAND.—OAKLAND THEATRE (A. W. Stillwell, manager): Nelson's variety co. to good houses 13-17.

FRESNO.—RICE'S THEATRE (C. H. Rice, manager): Spencer's Little Tycoon to a large and well pleased audience 15.——FRESNO OPERA HOUSE (J. D. Fiske, manager): Woods and Rielly's comb. pleased a fair house 17.

LOS ANGELES.—GRAND OPERA HOUSE (Harry C. Wyatt, manager): Janauschek 14-17 to small houses in Mag Merrilee, Macbeth and Mary Stuart. Reilly and Wood's Specialty co. 21, to be followed by Bunch of Keys 29.——ITEM: Manager Wyatt has gone to San Francisco to engage people for his new opera co., which will open at the Los Angeles Theatre about June 15.

SACRAMENTO.—NEW METROPOLITAN THEATRE (C. P. Hall; lessee): Grismer-Davies co. in Forgiven, Fairfax and The World Against Her 23-28 to large houses. Miss Davies as Diana Dorsie in Fairfax did a very effective bit of comedy acting.

COLORADO.

DENVER.—The Conried Opera co. in The King's Pool had only a fair week, ending 20, at the Tabor, though the engagement started out with a big house. The principals are not strong, and I wasn't particularly enchanted with the score. The staging was beautiful. Kate Castleton in A Paper Doll week of 22. Next week Booth and Barrett. Richards and Pringle's Minstrels, with Kersands in the lead, were at the Denver Theatre 19, 20. Houses large.——ITEMS: The recent Davenport engagement is said to have been a $9,000 event.—The foundation for the new Metropolitan Theatre will be finished in two or three weeks.—Manager McCourt has returned from Europe. He tarried several days in New York.—It looks as if the Broadway Theatre scheme was a big bluff. The papers devoted columns to its contemplated magnificence, and work was to have commenced immediately, but nothing has come from all the talk.—An effort is being made to bring the Siege of Sebastopol to Denver in the early Summer. It will take $25,000 to secure it, $5,000 of which will have to be subscribed.—The dimensions of the stage in the new Turner building on Arapahoe Street will be 56x120 feet.—The new Wheeler Opera House at Aspen will be opened to-morrow night by the Conried co. It is said to be the handsomest house in the State outside of the Tabor.

CONNECTICUT.

HARTFORD.—HARTFORD OPERA HOUSE (Jacobs and Proctor, managers): H. R. Jacobs' Queen's Evidence did good business 18-20. The co. was well balanced and gave entire satisfaction.——ITEMS: The Haverly-Cleveland Minstrels will appear at Jacobs' and Proctor's 25 for the Elks benefit. Elegant silver souvenirs will be presented to the ladies attending.—Manager Ward, of the Academy of Music, assisted by the officers of Hartford Lodge, went to Danbury 23, and instituted Danbury Lodge of Elks, No. 120.

NEW BRITAIN.—OPERA HOUSE (W. W. Hanna, manager): Harbor Lights 19 and Two Old Cronies 23 played to poor houses.——ITEM: L. E. Pike, of Hartford, has leased the Opera House for five years from July 1, at an annual rental of $2,000.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): The Lilly Rowley co. 19, 20, in Ingomar and The Honeymoon. Business fair. H. N. Carlyle shared equal honors with Miss Rowley, especially in the title role in Ingomar. Winslow's Vaudeville co. (local) pleased a good house 24.

DANBURY.—OPERA HOUSE (F. A. Shear, manager): The Lilly Rowley Comedy co. 22, 23, gave fair performances to good houses.——ITEMS: Sam Alexander, an old Danbury boy, was here spending a few days with friends in town.—Danbury Lodge No. 120, B. P. O. E. was installed 23 by D. D. George W. Simmonds of Bridgeport, assisted by Hartford Lodge No. 29. Among the out-of-town guests were George A. Reynolds, George H. Lewis, Thomas H. Horton, H. E. Esterby, Col. E. M. Graves, Samuel Alexander, Duke Dumont, the Hartford correspondent for THE MIRROR, G. C. Loveland, John Rodemeyer, L. P. Abbott and others from Hartford, New Haven and New York. After the instalation services the visitors were entertained with a banquet at the Wooster House. The lodge begins existence under very favorable circumstances, having a membership of nearly fifty, including some of the leading professional and business men of the city. The officers of the new lodges are as follows: Exalted Ruler, J. Howard Taylor; Esteemed Leading Knight, H. D. Lowe; Esteemed Loyal Knight, George W. L'Amoureux; Esteemed Lecturing Knight, George W. Kinnes; Treasurer, Zabuda Mead; Secretary, H. M. Panten, Jr.; Tyler, F. A. Shear.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): The Haverly-Cleveland Minstrels pleased a large audience 27.——NEW HAVEN OPERA HOUSE (Horace Wall, manager): The Private Secretary with William Gillette in the title role drew large houses 26, 27. A testimonial benefit tendered to Manager Horace Wall 29 did not prove as large as anticipated much to the regret of his many friends. A severe rainstorm prevented the attendance which his five years of faithful service for the amusement of the New Haven public deserved.——GRAND OPERA HOUSE (G. B. Bunnell, manager): The Novelty co. played to good business during week of 22.——ITEM: Manager Wall will close the season at the New Haven Opera House on or about May 22.

NORWICH.—OPERA HOUSE (Andrews and Harris, managers): The Deshon Opera co. week of 22 to very good business.

WILLIMANTIC.—LOOMER OPERA HOUSE (S. F. Loomer, proprietor): Due: Maggie Mitchell, May 2.

MIDDLETOWN.—MCDONOUGH OPERA HOUSE (A. W. Colegrove, proprietor): The Private Secretary 25. Good co.; fair house.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Proctor and Soulier, managers): Kiralfy's water Queen 22 to a fair house. Lilly Clay's Variety comb. to big business 23. The Juch-Perotti Concert co. gave an excellent and thoroughly enjoyable concert to a fashionable gathering 24. Aiden Benedict in Monte Cristo played to good houses 25-27.

GEORGIA.

ATLANTA.—DE GIVE'S OPERA HOUSE (L. De Give, manager): Joseph Jefferson 20 in Rip Van Winkle before one of the largest and most fashionable audiences of the season.

ILLINOIS.

DIXON.—OPERA HOUSE (A. E. Truman, manager): The Swedish Ladies' Concert co. gave a splendid entertainment 25, before a small but enthusiastic house. The solos of Misses Staberg and Bruce and the humorous selections of Edmund T. Phelan were the features.——ITEMS: The Swedish Ladies will remain in this country another season, having signed for a ten months' tour.—Fred Clarke, late of the Chanfrau co., is happy over the arrival of a baby boy which he has named Denman Thompson.

SYCAMORE.—OPERA HOUSE (S. A. Ward, manager): Lester Franklin co. 10 in Ten Nights in a Barroom to poor business. Benedict and Revell's Star Magnets 16, 17 to light houses; fair co.

STREATOR.—PLUMB OPERA HOUSE (J. R. Williams, manager): Stetson's U. T. C. turned people away 22; average performance.

CAIRO.—OPERA HOUSE (Sol. A. Silver, manager): House dark last week. Due: Ada Gray May 9.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Chas. F. Gardner in Fatherland 18; stormy night and small house. Twelve Temptations 22, 23 gave satisfaction to fair business.

ELGIN.—DUBOIS' OPERA HOUSE (Theodore Swan and F. Jencks, managers): Swedish Ladies' Concert co. under the auspices of F. Moline, of this place, drew a large audience 26. Chas. Gardner, in Fatherland 23, drew a full house and gave good satisfaction. His song, entitled Lilacs is very popular here.

OTTAWA.—SHERWOOD'S OPERA HOUSE (C. H. Hodkinson, manager): James Hearne's Hearts of Oak 22 to a very small audience. Co. only fair.

GALESBURG.—NEW OPERA HOUSE (W. F. Bailey, manager): A poor company who were billed and advertised as Gillette and Hayman's Original She co., wearied a full house 22. This miserable co. are using the original printing, etc., and undoubtedly have no right to present the play at all. A. Y. Pearson is the manager. Managers who have this co. booked should cancel at once.

INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE (Dickson and Talbott, managers): With the exception of an amateur performance 21 there were no attractions at this house last week.——ENGLISH'S OPERA HOUSE (Dickson and Talbott, managers): Booth and Barrett opened 18 giving three performances, Merchant of Venice, Hamlet and a double bill Yorick's Love and A Fool's Revenge. The audiences did credit to these two distinguished stars both in numbers and enthusiasm. Joseph Murphy the last three nights of last week in a repertoire of Irish dramas did fairly well. Co. acceptable.——PARK THEATRE (Dickson and Talbott, managers): The Bennett and Moulton Opera co. is testing the capacity of the house with their commendable performances of the latest operas.——ITEMS: Joseph Murphy presented the Indianapolis Base Ball Club with a horseshoe which he made in Kerry Gow.—George F. Rogers, treasurer of the Dalcvan Opera House, Meriden,

Conn., was in the city 23.—Anna Martland, leading lady for Joseph Murphy, was tendered a reception by her many friends during her stay in this city.

FORT WAYNE.—MASONIC TEMPLE (J. H. Simonson, manager): Last week the Baldwin Comedy co. drew fairly well in a series of plays. George S. Knight's Comedy co. played Over the Garden Wall 22 and generally pleased.——THE PEOPLE'S THEATRE (George E. Tucker, manager): Mons. Salvini is exhibiting his dog show to fair business this week. Next week Casino Opera co.

NEW ALBANY.—NEW ALBANY OPERA HOUSE (John Harbeson, manager): House dark last week. Due: J. S. Murphy co. May 3, 4. Baldwin Comedy co. 6—week.

CRAWFORDSVILLE.—MUSIC HALL (Leslie Davis, manager): Bristol's Educated Horses 22 for three nights and matinee opening to a packed house and continued throughout the engagement.——AVENUE: Hutchinson's Circus and Wild West spread their canvas 22.

IOWA.

BURLINGTON.—GRAND OPERA HOUSE (R. M. Washburn, manager): Booth and Barrett in Othello 22 to the largest and finest audience the house ever contained.

FORT DODGE.—PESSLER OPERA HOUSE (W. R. Musgat, manager): The Douglass Dramatic co. presented Trix to a light house 10. The performance was very unsatisfactory.

MUSCATINE.—TURNER OPERA HOUSE (Barney Schmidt, manager): House dark last week. Due: A Cold Day May 4 and A Night Off 9.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE (W. I. Buchanan, manager): Roland Reed's engagement 17, 18 was a success financially and artistically. The Woman Hater is a better play than Humbug. Annie Lewis, the clever little soubrette, deserves special mention.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Boy Hero, due 22, failed to appear——CAPITAL CITY (W. C. Ross, manager): Swedish Theatre co. came unbilled 22 to light business. They gave entire satisfaction.——GRAND OPERA HOUSE (W. W. Moore, manager): Fanny Davenport packed house 18 with La Tosca.——ITEMS: E. H. Macoy, of Silver King, and W. A. Mahara, formerly advance agent of Beach and Bower's Minstrels, put a minstrel co. on the road season of 1889-90.—Owen Ferree, of the Ivy Leaf, and Abe Erianger, of Klau and Erianger, arrived in Des Moines 23.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (F. A. Simmons, manager): Roland Reed in The Woman Hater pleased a large audience 22. His support is good.

KEOKUK.—OPERA HOUSE (Grant Springer, business manager): Shadows of a Great City 23 to good business and a capital performance.——ITEMS: Grant Springer, the capable and popular business manager of the Opera House, was married recently to Miss Hattie Piggott, of Hamilton.—Quite a large delegation went from this city to Babylon 22 to witness the Booth-Barrett performance of Othello.

DAVENPORT.—BURTIS OPERA HOUSE (W. H. Flecke, manager): Clara Louise Kellogg Concert co. to a large house gave a concert and one act from Verdi's Trovatore 22.——TURNER GRAND OPERA HOUSE (Chas. T. Kindt, manager): Shadows of a Great City 21.

WATERLOO.—BROWN'S OPERA HOUSE (C. Brown, manager): Due: Raton and Farrell's Colored Minstrels 23, Mrs. Alice Shaw May 1, Chas. A. Gardner 13.

MARSHALLTOWN.—THE ODEON (A. Glick, manager): The house was packed to witness the production of The Mikado by home talent last week. Miss Anna K. Abbott, as Yum-Yum, made a pronounced success.

KANSAS.

FORT SCOTT.—OPERA HOUSE (W. P. Patterson, manager): Sisson and Brady's Little Nugget co. drew a fair house on a bad night 23.

KENTUCKY.

LEXINGTON.—NEW OPERA HOUSE (Scott and Mann, managers): Annie Pixley in A Deacon's Daughter played to a large and appreciative audience 23, 24. Jarbeau in Starlight gave a delightful entertainment and was deserving of a much larger house.

MAINE.

BATH.—ALAMEDA OPERA HOUSE (T. H. Clark, manager): Smith's Pantomime Troupe on Fast Day, 25 to good business.—ITEM: During an amateur performance 22 the scenery in the Opera House caught fire damaging it $200.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): Little Lord Fauntleroy to fair business 19 and 20. An immense audience assembled 22 to witness Rich and Harris' first stage production of William Gill and Richard Golden in the new play, Old Jed Prouty, with Richard in the title role. The creation of old Jed is the best piece of character acting that Mr. Golden has ever done. Old Jed kept a tavern at Buckaport, Maine, on which there was a mortgage held by Aaron Hemingway, a scapegrace lawyer, who had eight years before left his young wife and unborn child. The child came into the world while its mother was seeking shelter at Old Jed's, after the heartless husband had fled. The wife was found dead, but the child lived and was adopted by Old Jed. Some years afterward the scapegrace lawyer returns with the bogus claim on the very roof that had sheltered his own child, while Old Jed is reading the mortgage he discovers that the water mark in the paper was made five years after the date of the mortgage, and the game is up. The Penobscot rises and falls all serene. The characters were all well sustained, and with some pruning here and there Jed Prouty will be a success. Little Willie Smith as Pretty made a decided hit, as did also Charles Bowser as Beacon Hills.

MASSACHUSETTS.

LOWELL.—MUSIC HALL (A. V. Partridge, proprietor): Dan'l Boone 13; good house.——HUNTINGTON HALL (John P. Cosgrove, manager): Zig-Zag to large business 12.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Sweet Lavender to a fair house 13. The piece did not seem to make much of a success. Harry Le Marr, supported by C. H. Smith's comedy co. 15, 16, in Fun in a Boarding School and 17 in Widow Bedott to light business.——ITEMS: Manager Wiley has been offered the management of the *Daily Herald*, but has not announced what he will do.—Harry Le Marr will be seen in Betsy Bobbitt and My Mother-in-Law next season.—Manager Smith is organizing a repertoire co. to play week stands. It takes the road May 1 and will be known as C. H. Smith's Theatre co.—Manager DuBois of the Sweet Lavender co. complains about the tardiness with which the curtain is rung up all over New England. From twenty minutes to a half hour is the rule. The people have got in the habit of coming late, but if managers would start promptly at eight it would soon be remedied, though disagreeable at first. Let us have it so by all means.——LATER: Newton Beers 22 in Lost in London to rather small house. In Ray, which was presented 24, Maggie Mitchell has a play well suited to her abilities. It pleased a fair audience. The Hanlons' New Fantasma opens 25 in a three nights' engagement and will do a good business.

NEW BEDFORD.—OPERA HOUSE (J. C. Omey, manager): Maggie Mitchell to only a fair house 23.——LIBERTY THEATRE (William E. White, manager): Stover's U. T. C. to good business 22. Harry LeMarr in Widow Bedott and Fun in a Boarding School 24-27 to very good business at low prices.——ITEMS: The Adams Cook co. close at Bangor June 8.—The Widow Bedott co. has three New Bedford men on the staff, C. H. Smith, manager; Arthur S. Anthony, business manager; Simeon Folsom, agent.—The latter's sister, Miss Fannie Folsom, is resting at her home in this city. She has a number of good offers for next season. Her father is one of the wealthiest men of the city, but Miss Folsom likes the lyric stage and she is allowed to follow her inclination.—There have been 107 performances in the Opera House this season, which does not close till June 6, when She will be the attraction.

FITCHBURG.—WHITNEY'S OPERA HOUSE (Chas. H. Dunn, manager): Hi Henry's Minstrel co. to good business 23.——ITEM: This co. closes the season 27, a few weeks earlier than intended, on account of the death of Hi Henry's sister and the very feeble health of his aged mother.

NEWBURYPORT.—CITY HALL (Geo. H. Stevens, agent): The Haverly-Cleveland co. gave one of the best minstrel entertainments ever seen here 18. In spite of the unpropitious weather business was very large. Little Lord Fauntleroy returned 22 to only fair business.

HOLYOKE.—HOLYOKE OPERA HOUSE (Chase Bros., managers): Two Old Cronies to a small house 19, Edith Stanmore in Won at Last 24 and Cynthia to slim houses 25.

SPRINGFIELD.—GILMORE'S OPERA HOUSE (W. C. Le Noir, manager): Fantasma, greatly improved and changed since last seen here, concluded a very successful three nights' run 24. Rose Porte, who has lately been promoted from a minor part to the title role, is quite as satisfactory as was Laura Burt. Wm. Hanlon—well, if George and Edward were only with him—those who desire this terrestrial ball would be amply provided for. George Hanlon was conspicuous in the front part of the house last week, note book in hand, jotting down points and observing hitches, and as an outcome there will be lots of new and original "business" next season. The Fantasma co. No. 2, headed by Edward, will be equally as good as the No. 1 co., but will have scenery, etc., adapted to the smaller theatres. Flavia Collie, who was married to her manager, R. A. Dumary at Ware recently, was presented by Editor Capron, of that place, with a copy of his paper containing a notice of the ceremony, printed in gold on white satin. The Seymour-Stratton co. opened a week's engagement at Chicopee 22 in repertoire, but business was so poor that they folded their tents and silently stole away 24. I am sorry to hear that they announce The Two Orphans, for they have always had an excellent reputation. Frederic Bryton is reported to be on his farm in Vermont. It is to be hoped that he will soon recover the use of his voice. I fell in with Henry J. Sayers, Thatcher, Primrose and West's ex-manager and author of Up to the Times, 25, and inquired what induced him to perpetrate a farce comedy. He said: "In the first place, it is more of a musical than a farce comedy; and, secondly, I have been laid up with a poisoned forefinger and wanted to kill time. I have but two acts; I got one good climax, and was afraid I never should get another; then, again, if two acts are enough for W. S. Gilbert two are enough for me. Eddie Foy tried to secure the piece before T. P. W. took hold of it. I think now that it looks like a winner." C. E. Cleveland is here ahead of the Haverly-Cleveland Minstrels, and James Fort for Running Wild.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (N. P. Coburn, lessee and manager): Elmwood Dramatic co. gave a creditable performance of The Idiot Witness to a fair house 22; Our Picnic to small business 24. It got its deserts.

LYNN.—PROCTOR'S THEATRE (A. H. Dexter, manager): The Private Secretary 18-19 to fair business. Haverly-Cleveland Minstrels 20 to a big house. A fine company in Robert Elsmere failed to do satisfactory business 22-23. My Aunt Bridget 24 to a large and highly amused audience.——MUSIC HALL (J. W. Caverly, manager): Mme. Gyers' Specialty co. 18-20 to light business. John A. Stevens in Unknown 22 to a fair house. The Veteran's Son was presented by local talent 23-24. Spanish Students 21 to a slim house.——ELKS: Salem Lodge B. P. O. E. No. 117 was instituted 23 by District Deputy John H. Dee, of Boston. The new lodge starts off with a membership of sixty and includes many prominent professional and business men. Hon. John R. Baldwin is the Exalted Ruler and Mayor Asa T. Newhall and District Attorney Hurlburt are among the Board of Trustees. At the conclusion of the exercises the members and friends, numbering nearly 300, sat down to an elegant banquet. The orchestra of Proctor's Theatre, under H. B. Haldeman, were in attendance. Members of the order were present from Boston, Philadelphia, New York, San Francisco, New Orleans, Providence, Hartford, Lowell, Lawrence, Grand Rapids and Newark. Much credit is due Manager Dexter for the able manner in which the affair was carried out. Thomas F. Cash, the gentlemanly advertising agent at Proctor's, also contributed largely to the success of the affair. Special trains were run to Boston and Lawrence at the close of the banquet.

WORCESTER.—THEATRE (Mrs. Wilkinson, manager): The Wilbur Opera co. gave a change of opera each evening during the week to good houses.——THE MUSEE (Geo. H. Batcheller, manager): Fra Diavola drew fair business last week. The Beggar Student is the bill for next week. The Dalys, who were announced to appear for the benefit of Treasurer Clifford and Stage Manager Marden, have canceled.

BROCKTON.—CITY THEATRE (W. W. Cross, manager): On the Trail had a light house and failed to give satisfaction 20. Maggie Mitchell, supported by a good co., presented Ray to a large and well pleased audience 22. John A. Stevens, in The Unknown, had a fair sized and demonstrative house 22.

AMESBURY.—NEW OPERA HOUSE (C. W. Currier, manager): Ullie Akerstrom 22-24 to good business.——ITEMS: Charles Amsden, formerly of the Desbon Opera co., has been engaged by Upham and Currier to do the advance work for Tom Ricketts.—F. S. Sanford, recently of the Bubbling Over co., has been engaged for the part of Happy Jack in the Old Homestead road co.—Manager Chavat left for New York 23 to prepare the way for Ullie Akerstrom. G. E. Sanderson will go in advance during Mr. Charvat's absence.—Manager Currier was very much pleased with his visit to THE DRAMATIC MIRROR while in New York recently.

WESTFIELD.—OPERA HOUSE (P. W. Howe, manager): The Two Old Cronies to a fairly good house 22.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Maggie Mitchell in Ray 25 to large audience.

MICHIGAN.

GRAND RAPIDS.—POWERS' OPERA HOUSE (C. H. Garwood, manager): Lotta in Pawn Ticket 210 did not experience her usual large business 23. The support is excellent, including such people as George C. Boniface, Jr., J. W. Hague and Charles Harris.——REDMOND'S GRAND (C. H. Garwood, manager): Monte Cristo has been the bill this week with Horace Lewis as Dantes. The play was put on in a most creditable manner, many of the co. being especially competent.——SMITH'S (W. B. Smith, manager): Wardell, the Fire King, Herr Drayton, Lillie Wardell, George Marshall and the regular stock co. have drawn well this week. The new minstrel scene and the closing farce All in a Fog were successful.——ITEMS: The infant son of Horace Lewis had a narrow escape from drowning during the company's engagement here. He was rescued by a bystander who was given a benefit by Mr. Lewis as a reward for his heroism.—B. P. O. E., No. 48, give their second annual benefit May 7. The last act of The Bells with Willard J. Brigham as Mathias will be a feature.—Lloyd Breezee has returned home for his Summer vacation after a successful season with Sol Smith Russell as business manager.—Mr. Russell is now in Montana and will shortly close his season in Chicago. He opens next season, the last week in August, at Daly's Theatre, New York.

MUSKEGON.—OPERA HOUSE (Fred. L. Reynolds, manager): Lotta played in Pawn Ticket No. 210 to the largest house of the season.

YPSILANTI.—OPERA HOUSE (S. Draper, manager): Ezra Kendall in A Pair of Kids to a good house 18.

JACKSON.—HIBBARD OPERA HOUSE (D. H. Redmund, manager): Zera Semon closed a week's engagement 20. Business fair. George A. Baker's Bennett-Moulton Opera co. opened a week's engagement in La Mascotte 22. Business satisfactory.

IONIA.—OPERA HOUSE (K. R. Smith, manager): Ida Van Cortland and co. closed a week's engagement here 19 with Arrah-na-Pogue. Poor business, on account of Holy Week.

MANISTEE.—OPERA HOUSE (P. J. Miller, manager): Ezra Kendall's A Pair of Kids to a very good house 17. Geo. Ober in Dr. Jekyll and Mr. Hyde to a fair house 20.

MISSOURI.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE (R. S. Crawford, manager): The Bon Ton Theatre co. (formerly the Eunice Goodrich co.) a comb. playing at ten, twenty, thirty and fifty cents, to fair business 15-20.

KANSAS CITY.—GILLIS (Hudson and Thomas, managers): The Two Sisters co. filled an engagement last week to fair business only. This week Joseph Jefferson fills a two nights' engagement 20, 21 at advanced prices. Balance of the week house dark.——NINTH STREET (A. Judah, manager): Joseph H. Hazleton in Kentuck last week to fair business. Some of the scenes in this play are quite realistic. This week Myra Goodwin. The Coates was dark first half of last week. Dockstader's Minstrels were booked for the last half.——ITEMS: The regularly booked season is about over at all the theatres. Last week closed the booked season at the Coates, though Manager Hudson has several scattering attractions to come which will postpone the final closing of the house until June. It will open again in September. The Gillis will close for the season after the engagement of the Twelve Temptations co. The Warder Grand practically closed with the engagement of Cora Tanner, though there are some scattering attractions to come which will keep the house open until about June 1.—The Ninth Street does not close the season until June.—Manager Hudson of the Coates and Gillis and Manager Crawford of the Warder Grand, leave soon for New York to book attractions for the coming season. The prospects for the coming season are very flattering, many attractions having been already secured and the prospect for securing others is excellent.—The King's Fool Opera co. play a return engagement at the Warder Grand and the Little Tycoon Opera co. one at the Coates in the near future.

SEDALIA.—OPERA HOUSE (H. W. Wood, manager): The Little Nugget played to a good house 18.

MISSISSIPPI.

ABERDEEN.—TEMPLE OPERA HOUSE (R. L. Hatch, manager): Ealy and Bricken Novelty co. opened 22 to good business. Co. and performance unsatisfactory.

MINNESOTA.

ST. PAUL.—NEWMARKET THEATRE (L. N. Scott, lessee and manager): W. C. Coup's Equescurriculum 18-21. The performances drew good houses. Robert Mantell and an excellent co presented Monbars 22-24; large and well pleased audiences.——PEOPLE'S THEATRE (L. W. Walker, manager): Masks and Faces was presented for the complimentary benefit to Loduski Young. A large audience greeted Miss Young, who, as leading lady of the stock co., has made many friends and is deservedly a favorite with the St. Paul theatre-goers. By request, The Silver King, balance of the week.——ITEM: Work on the new theatre is being rapidly pushed. Before many months Manager Scott will have one of the finest theatres in the North-west.

MINNEAPOLIS.—GRAND OPERA HOUSE (J. F. Conklin, manager): Dockstader's Minstrels drew large houses 18-20. Lew Dockstader made a hit in his character impersonations. Fanny Davenport in La Tosca 22-24 to excellent business.——HENNEPIN AVENUE THEATRE (Carl L. Wallace, manager): Cecilian Opera Club in concert 20, assisted by H. C. Barnabee of the Bostonians Opera co.——PEOPLE'S THEATRE (J. T. McCaddon, manager): The Romany Rye to fair business week of 15. Stage settings admirable.——PENCE OPERA HOUSE (Frederick Bock, manager): A Mountain Pink and Jesse James divided equally week of 15 drawing crowded houses.——THEATRE COMIQUE (W. W. Brown, manager): The stock co. played to large business week of 15.——ITEM: Melbourne McDowell has been renewing old acquaintanceship. He was a great favorite with theatregoers in the early days of the Pence.

ROCHESTER.—GRAND OPERA HOUSE (W. H. Wright, manager): Mrs. Alice J. Shaw and co. to a small audience 22. Coup's Equescurriculum 23, 24 to packed houses. General satisfaction.

NEBRASKA.

GRAND ISLAND.—BURTENBACH'S OPERA HOUSE (Steve Reynard, manager): Kate Castleton in A Paper Doll to fair business 18. Stetson's Uncle Tom's Cabin to fair business 24. Conreid's English Comic Opera co. in The King's Pool 26.

NEVADA.

VIRGINIA CITY.—PIPER'S OPERA HOUSE (John Piper, manager): Peck's Bad Boy (Atkinson co.) gave a very poor performance to a crowded house 17.

CARSON CITY.—CARSON OPERA HOUSE (George Richard, manager): Atkinson's Peck's Bad Boy co. 18 were received by a full house and gave a pleasant performance of light comedy.

NEW HAMPSHIRE.

EXETER.—OPERA HOUSE (I. D. P. Wingate, manager): Guy Brothers' Minstrels did poor business 20. Edith Stanmore in The Lady of Lyons and Cynthia drew fair houses 22, 23.

MANCHESTER.—MANCHESTER OPERA HOUSE (E. W. Harrington, manager): The Haverly-Cleveland Minstrels played to good business 19. Peck and Pursman's Daniel Boone co. to light house 23d.

NEW JERSEY.

HOBOKEN.—H. R. JACOBS' THEATRE: Corinne during past week met with excellent success in Monte Cristo, Jr. The co., under the management of Jennie Kimball, is a good one and gave great satisfaction. Several of the specialty features were exceptionally fine particularly the Amazonian march. The whole co. was meritorious, and the stage settings and costuming very handsome. This week Kate Purssell, in her melodrama, Queen of the Plains; she will be followed week of May 6 by Joseph H. Wallick in The Bandit King and The Cattle King. Business has been showing a good average at this house all this season.——CRONHEIM'S: A good variety and specialty comb. proved a drawing attraction last week. The programme included Leslie and Hardman, Logrenia, the conqueror; the Williams', Dan Regan, Caldwell Sisters, La Selle, the Water Queen, Valvino, juggler; Bessie Searle and Amy Nelson.——ARENA: Barnum's Circus unfolds its tents 29.

RED BANK.—RED BANK OPERA HOUSE (S. S. Sagnes, manager): We Us & Co. packed the house last week. Nellie McHenry will appear in Three of a Kind for Manager Sagnes' sixth Annual benefit.

ELIZABETH.—TEMPLE OPERA HOUSE (A. H. Simonds, manager): Redmund Barry co. in Herminie, or the Cloth of Gold to a light house 22. Nellie McHenry, who was to present to us The Humming Bird, was compelled to replace it with Three of a Kind on account of the illness of a member of her co. The piece was thoroughly enjoyed by a fair audience.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): Frank Jones in Si Perkins played to a fair house 20. John Wild in Running Wild gave an unsatisfactory performance to a small house 22. Miss Maddern and her excellent co. presented Caprice 24 for the first time in this city to a fair audience only; performance very fine.

NEW YORK.

LOCKPORT.—HODGE OPERA HOUSE (J. R. Heintz, manager): Gus Williams in Keppler's Fortunes to a small house 22. Performance very unsatisfactory.

PALMYRA.—PALMYRA OPERA HOUSE (Nichols and Brown, manager): Moore and Vivian co. to a fair-sized audience 12. John Howorth's co. did good business 18. Till Family Rock Band Concert co. to fair business 19.——ITEMS: With this performance closes Messrs. Nichols and Brown's contract as managers of the house. They have given the best of satisfaction.—Moore and Vivian disbanded here. Bad business.

SCHENECTADY.—CENTRE STREET OPERA HOUSE: Jennie Calef to good business 25-27.——UNION OPERA HOUSE (Charles Irving, manager): Gus Williams in Keppler's Fortunes 25, satisfactory business. Smith and Helm, Metropolitan comb., closed a successful week 20.

MATTEAWAN.—DIBBLE OPERA HOUSE (W. S. Dibble, proprietor): Si Perkins 25 to a good house. The play has been rewritten and greatly improved this season.

SYRACUSE.—WIETING OPERA HOUSE (R. H. Lehnen, manager): Hoyt's Hole in the Ground 26 was the only attraction last week; it drew a good house.——ALHAMBRA THEATRE (Jacobs and Proctor, managers): Madame and Augustin Neuville in The Boy Tramp drew largely week ending 27.——SHAKESPEARE HALL: Amateurs produced Pinafore 25, 26 to immense business.

COHOES.—COHOES OPERA HOUSE (E. C. Game, manager): Adams and Cook's co. opened 22 to big business.——ITEM: Fordie Russell and other students of the New York Lyceum are to play in Troy May 3 for the benefit of the Bussey House co.

PORT JERVIS.—LEA'S OPERA HOUSE (George Lea, manager): McGibeney co. 20. Fine performance before a small house. Phosa McAllister opened week 22 to small business. Good satisfaction.

ELMIRA.—MADISON AVENUE THEATRE (G. W. Smith, manager): She by the Webster-Brady co. was presented to a good sized audience 22. Scenic and spectacular effects excellent. Laura Bigger, as She, was well received. Prof. John Reynolds, mesmerist, drew good audience week of 22.——OPERA HOUSE (W. E. Bardwell, manager): The Cornell University Glee and Banjo Clubs gave a good entertainment to a small audience 22.

AUBURN.—ACADEMY OF MUSIC (E. I. Matsen, manager): Lillian Kennedy played to good business 20. Mora with a good company opened a week's engagement 22. Big business throughout.

NEWBURG.—ACADEMY OF MUSIC (A. Stanley Wood, manager): Minnie Maddern in Caprice to a light house 23.

SENECA FALLS.—DANIELS' OPERA HOUSE (E. J. Matson, manager): House dark last two weeks. Prescott and McLean in Virginius 26 to a good house.

ROME.—WASHINGTON STREET OPERA HOUSE (J. M. Barton, manager): This house was opened Monday evening, April 22, by Daniel Frohman's Lyceum Theatre co. to a large audience. Gus Williams in Keppler's Fortunes 25 to a packed house.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Prof. Bartholomew's Equine Parodox last week to only fair business.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): Clarie Scott Comedy co. 22-27. Popular prices and good business.

OSWEGO.—ACADEMY OF MUSIC (Wallace H. Frisbie, manager): The Yeomen of the Guard by Stetson's Opera co., drew a light house 19 on account of being Good Friday. Skipped by the Light of the Moon kept a small house in continual laughter 20. Lillian Kennedy and Alfred Kelcey in Casey's Troubles and The Brothers' Crime to a full house 22, very light 23 and fair 24.

OHIO.

COLUMBUS.—GRAND OPERA HOUSE (Miller Bros., managers): Floy Crowell had light houses all last week. P. P. Baker in The Emigrant is doing good business this week.——METROPOLITAN OPERA HOUSE (C. A. and J. G. Miller, managers): The Grand Duchess by the Opera Club, had a large sale for the last four nights this week.——ITEMS: Frank G. Campbell will bring a stock co. to the Grand, opening May 10 for a season of ten weeks.—Prof. Block, the popular leader of the orchestra at the World, will be transferred to Manager Geary's new house in Pittsburgh.—H. B. Kellar is making scenery for an elaborate production of Faust next season.

SPRINGFIELD.—GRAND OPERA HOUSE (Fuller Crump, manager): J. C. Stewart's Comedy co. in Fat Men's Club pleased a fair audience 20. The Boston Ideals in Daughter of the Regiment drew a very small house at advanced prices 23. Annie Pixley in her new play 22, Second Floor, 24 to a fair-sized and highly-pleased audience.——BLACK'S OPERA HOUSE (Samuel Waltham, manager): Ben Hur tableaux 18, 19 drew large audiences. Wittenberg College Glee and Banjo Clubs drew a fair house 23 and gave a creditable entertainment. The singing and banjo playing of George W. Gebhart was the distinctive feature of the programme and won several recalls. Melville co. open a return engagement 29.

TOLEDO.—WHEELER OPERA HOUSE (S. W. Brady, manager): Gus Hill's Novelty co. is furnishing a first-class variety performance this week to good business. Over the Garden Wall week of 29.

EAST LIVERPOOL.—BRUNT OPERA HOUSE (Thompson and Way, managers): Gorton's Minstrels to a good house 24.

FINDLAY.—DAVIS OPERA HOUSE (J. H. Boger, manager): J. W. Ransome played to a large house in Across the Atlantic 19. The co. gave good satisfaction. PERSONAL: E. O. Marvin, of this city, has accepted the position of advance agent for Blind Tom.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (Frank Matt, manager): The Riley Dramatic co. week ending 20 in the following repertoire: Cecil's Dream, Passion's Slave, Queena, Falsely Accused, Pearl of Savoy, Maud Muller and French Spy.

DAYTON.—THE GRAND (Rentz and Dickson, managers): Baker's Bennett-Moulton Opera co. closed a fair week's engagement 19. They opened to very large business, but it gradually fell off. Co. is inferior to that of last season. By far the most fashionable and brilliant audience this season greeted the Boston Ideals in Carmen 21. It was a treat for our music-loving people. All the soloists were recalled at the close of each act. Zelie De Lussan made a charming Carmen and left a most favorable impression. CUES: Charles Combs, stage manager of the Grand, was married last week. Mr. Combs has a host of friends who wish him the best of success.—The Elks repeat their performance at Memorial Hall, Soldiers' Home, 30.

URBANA.—BENNETT'S OPERA HOUSE (P. R. Bennett, Jr., manager): The Ben Hur Tableaux 22, 23 drew delighted audiences.

TIFFIN.—SHAWHAN'S OPERA HOUSE (E. B. Hubbard, manager): Frank Ransome presented Across the Atlantic to a fair house 23.

CIRCLEVILLE.—OPERA HOUSE (Charles H. Kellstadt, manager): Prof. Gentry's trained dogs to a crowded house 20.

STEUBENVILLE.—CITY OPERA HOUSE (Bremer Gardner, manager): Nellie McHenry had a fair house 20. Rhea on Shakespeare's birthday 23 presented Much Ado About Nothing to a fashionable audience.

MANSFIELD.—OPERA HOUSE (Miller and Ditteohoefer, managers): Sisson and Brady's co. in The Little Nugget played to a good-sized audience 24. The performance would have been much better if all of the co. had appeared in the cast instead of part of them being seated in the audience. Leidertafel concert 22 filled the house.

MT. VERNON.—WOODWARD OPERA HOUSE (L. G. Hunt, manager): Floy Crowell 22 24 to fair business. Good co.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Soap Bubble 18 to fair business.

NEWARK.—OPERA HOUSE (J. H. Miller, manager): The Riley Dramatic co. last week at popular prices.——ITEM: The Opera House is to be remodeled and refitted this Summer in the latest style and when ready to open next season will be one of the prettiest houses in this section. The popular manager, J. H. Miller, will retain the management and has already booked some good attractions for next season.

WELLSVILLE.—COOPER OPERA HOUSE (W. D. Wade, manager): Gorton's New Orlean's Minstrels pleased a large audience 25.

PENNSYLVANIA.

OIL CITY.—OPERA HOUSE (Wagner and Reis, managers): Frank Mayo in The Royal Guard to fair business 22; good satisfaction.

YORK.—OPERA HOUSE (R. C. Penta, manager): Fleming's Around the World in Eighty Days to a fair house.

TOWANDA.—HALE'S OPERA HOUSE (C. T. Kirby, manager): T. J. Farron played Help 18 to a small but appreciative audience.

WILLIAMSPORT.—ACADEMY OF MUSIC (William G. Elliot, proprietor): Webster and Brady's co. in She 23 to a fair-sized and enthusiastic audience. Scenic effects good.

CONNELLSVILLE.—NEW MEYERS OPERA HOUSE (Chas. P. Hood, lessee and manager): Field's Minstrels played to good business 16. Joseph D. Clifton's Ranch King co. did light business 22, 23.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Frank Mayo played a return engagement 23, presenting Nordeck to a fair-sized and highly pleased audience. Owing to the illness of J. H. Taylor, the cast was changed, Henry Reeling assuming the part of Fabian, the tutor, at a moment's notice and without a rehearsal. Mr. Aveling enacted the role in a very creditable manner. Mayo closes his regular season at Erie 29.

MAHANOY CITY.—OPERA HOUSE (J. J. Quirk, manager): Pat Muldoon's Irish Comedy co. gave a poor performance to a very small audience 20.——ITEMS: Sallie Hinton goes to Europe in June for voice culture.—The Opera House here closes its season with the Francesca Redding co. 29, week.—The Opera House managers of Ashland, Mahanoy City, Pottsville, Shamokin, Shenandoah and Tamaqua are arranging a circuit for the dramatic cos. in that region for next season.

BETHLEHEM.—FOUNTAIN HILL OPERA HOUSE (E. L. Newhard, manager): Those who expected to see The Stowaway 22 were somewhat surprised when the bill-boards announced instead Aiden Benedict's Monte Cristo for the same date. The former canceled, and Manager Newhard was very much dissatisfied with the management of the Stowaway

co. Aiden Benedict appeared with a small co. to a slim audience. Said Pasha has been booked for May 4.——LEHIGH THEATRE (L. F. Walters, manager): Lillian Burkhart and New York and Philadelphia talent assisted in a camp-fire, under the auspices of the G. A. R., 24, to a crowded house.——ITEM: Treasurer C. B. Ott, of the Fountain Hill, reads THE MIRROR closely every week. He pronounces it to be the only dramatic paper worth reading.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): J. B. Polk in Mixed Pickles delighted a good audience 20. The Criterion Comedy co., with Tessie Deagle as the star, 22, week, to fair houses.

LANCASTER.—PROCTOR'S OPERA HOUSE (W. R. Williamson, manager): The Night Owls Specialty and Burlesque co. gave the best vaudeville entertainment of the season to very good houses 22-24. Bolossy Kiralfy's Water Queen drew a good house 23.

ALLENTOWN.—MUSIC HALL (A. S. Grim, manager): Kittie Rhoades opened 22 for the week, in a change of programme nightly; good business.

EASTON.—OPERA HOUSE (John Brunner, manager): The Francesca Redding co. all the week to fair houses. Aiden Benedict appeared as Monte Cristo to a small house 22.

SHAMOKIN.—G. A. R. OPERA HOUSE (Jno. F. Oster, manager): Chip o' the Old Block to fair business 24, giving best satisfaction.

HARRISBURG.—OPERA HOUSE (Markley and Till, managers): Howard's Vaudevillians played to the poorest business of the season 23. Kiralfy's Water Queen drew a well filled house 24.

WARREN.—LIBRARY HALL (W. A. Alexander, manager): Mrs. Emma Beebe Caldwell, a soprano, with a remarkably clear, sweet and well cultivated voice, assisted by F. Warrington, baritone, Jessie Alexander, elocutionist, and others gave a concert to a large house 25, giving entire satisfaction.

MCKEESPORT.—WHITE'S OPERA HOUSE (A. W. Van Anda, manager): A co. represented to be the original Lilly Clay co. gave a clever variety performance to a fair house 25.

MAUCH CHUNK.—CONCERT HALL (John H. Fiegs, manager): Black Flag booked for 24 failed to put in an appearance. The Knight Templars had a public installation 24. It was very much enjoyed by a very large audience.

RHODE ISLAND.

PROVIDENCE.—PROVIDENCE OPERA HOUSE (Robert Morrow, manager): The Cavalier with Henry Lee as the star, supported by a fair co., was the attraction last week but failed to draw very large audiences.——GAIETY OPERA HOUSE (B. F. Keith, manager): An English drama entitled Queen's Evidence has been the attraction here the past week and large audiences have witnessed each performance. The co. is excellent throughout.

NEWPORT.—NEWPORT OPERA HOUSE (H. Bull, manager and proprietor): Newton Beers in Lost in London had a good house 23. Harry Gilfoil made a decided hit.

SOUTH CAROLINA.

CHARLESTON.—GRAND OPERA HOUSE (J. P. O'Neil, manager): The Yale Apollo Glee and Banjo Club 24 drew the largest and most select audience the Grand has yet held. The performance netted over $——. The students were given an excursion to Magnolia Gardens and a reception at Major Lamb Baist's residence by Yale graduates of this city.——ITEM: Two amateur benefits will be given at the Academy early in May.

TENNESSEE.

NASHVILLE.—THE VENDOME (J. O. Milson, manager): The boards have been occupied by various local attractions pretty well all the week. A benefit performance of the operetta Birds of Tennessee was tendered the accomplished author Miss Will Allen Dromgoole and drew a large crowd 23. A benefit tendered the Link Zouaves by their friends 23 proved a splendid success. The Hon. S. S. Cox lectured to eight (8) for the benefit of the Knight Templars, and was royally greeted by an overflowing house. Under the auspices of D. H. Baldwin & Co., the Fraze Brothers and Henry Burck of Louisville, will give a musical recital of unrivaled by Miss Armstrong of this city. The net proceeds will go to the organ fund of the Advent Episcopal Church. Roland Reed will have a large house 29 to see him in The Woman Hater.

MEMPHIS.—MEMPHIS THEATRE (Frank Gray, manager): Hon. S. S. Cox delivered a fine lecture 23. The sale of seats for Jefferson 24 includes every seat in the house—the best advance sale this season.——ITEM: Jackson Mineral Park was opened to the public for the Summer 21. A regular comic opera co. will be engaged for the season.

TEXAS.

FORT WORTH.—OPERA HOUSE (George H. Dashwood, manager): Myra Goodwin presented Sis to a fair house and gave her usual good performance. Support only fair. Hillyer and Ballinger appeared 21-22 in a variety performance and gift entertainment. They did only a fair business.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (H. R. Clawson, manager): Frederick Warde completed the most successful engagement he ever played here. The Moorish Bank, Virginius and Richard III. were the pieces presented. Every night drew a large house, notwithstanding there were counter-attractions. As Virginius Mr. Warde evoked such tumults of applause as almost to interfere with the play. The people of Salt Lake will ever have a warm corner in their hearts for Frederick Warde.——GRAND OPERA HOUSE (Douglas White, manager): The Corner Grocery to a light house 22.——ITEM: A free concert was given 19 in the big Tabernacle in honor of a party of excursionists from Colorado. Over 5,000 were in the building. The best local talent was present. The grand organ solos were the principal attraction, though everything was excellent. It is hoped that the use of the Tabernacle for these concerts will be permitted after this.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Little Lord Fauntleroy gave two performances 26. Fine audiences.

VIRGINIA.

RICHMOND.—THEATRE (Mrs. W. T. Powell, manager): Lillian Lewis made a decided hit in As in a Looking Glass 20-23 to fair houses.——ACADEMY OF MUSIC (Berger and Leath, managers): McKee Rankin in The Runaway Wife 23-25 to fair houses. He was repeatedly called before the curtain each evening.

STAUNTON.—STAUNTON OPERA HOUSE (W. L. Olivier): House dark last week.

ROANOKE.—OPERA HOUSE (Tennyson and Simpson, managers): Arthur Love's comb 23 to fair business.——ITEM: Col. Dimmock, the Richmond architect, is in the city looking at the site and preparing plans for the new house.

WASHINGTON TERRITORY.

SEATTLE.—PITT'S OPERA HOUSE (Geo. P. Frye, manager): Good houses greeted Ben Cotton 20-21. The house was full from pit to dome to see Sol Smith Russell in A Poor Relation 22 and Rewitched 23. The audience was highly pleased, as evidenced by the roars of laughter that repeatedly greeted his funny sayings and acting. The Boston Quintette co. played to a small house 25.

TACOMA.—ALPHA OPERA HOUSE (J. M. Jewett, manager): The Mendelssohn Quintette Club to a large audience 18. Good satisfaction given. The club will close the season in Winnipeg May 4.——GERMANIA HALL: The Boston Quintette Club, under the auspices of the Germania Society, appeared to a small audience 24.——THEATRE COMIQUE (H. H. Cline, manager): Crowded houses nightly.——ITEM: E. P. Howe, the Portland manager, will take possession of Germania Hall in about three weeks. He will then be managing theatres in Tacoma Portland and Spokane Falls.

WISCONSIN.

MILWAUKEE.—GRAND OPERA HOUSE (H. Nunnemacher, manager): Chas. Gardner opened 21 to good house in Fatherland. Mr. Gardner's dialect is bad, but his singing and dancing are well received. The co. is a good one.——ACADEMY (Jacob Litt, manager): A Parlor Match gave two performances 21 to good houses. The co. gave good satisfaction. Henry Stanley as Jayson Duckfoot, Billy Gray as Jasper, and the singing of Kate Sprague comprise the prominent features, and deserve special mention. The house has been dark the balance of the week; reopens 29 with Fanny Davenport; Robert Mantell 30-2.——STANDARD (O. P. Miller, manager): T. H. Winnett's Passion's Slave co. opened 21, and played the balance of the week to moderate business. The piece and co. gave satisfaction.——GRAND AVENUE THEATRE (Jacob Litt, manager): Litt's Opera co. gave Mikado this week very acceptably to good attendance.——ITEM: Business manager Brown of the Academy, was presented with a handsome gold-headed cane by the employés of the theatre last Sunday, when he retired from the house to assume the management of the Grand. The cane is a beauty, and the boys showed good taste in their selection.—Barney Reynolds was given a benefit 24; the proceeds, however, were small.—Work is progressing very rapidly on Manager Litt's New Bijou Opera House.—Manager Raynor retires from the management of the People's next month.

OSHKOSH.—GRAND OPERA HOUSE (J. F. Strasliska, lessee and manager): Beach and Bowers' Minstrels 23 to a fair house.

BELOIT.—GOODWIN'S OPERA HOUSE (Howard and Wilson, managers): Louie Lord in The Editor 8 to a small house. Chas. A. Gardner in Fatherland to a big house 19. John Dillon in A Sky Scraper 20 to his usual good business here.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): Nellie McHenry 22 in Three of a Kind; business light. Rhea 24 in Much Ado About Nothing; weather very inclement; business fair.——GRAND OPERA HOUSE (O. C. Gunther, manager): Atkins and Crolius co. 22, week; very poor business.

CANADA.

ST. CATHARINES.—HUNT'S GRAND OPERA HOUSE (H. G. Hunt, proprietor and manager): T. J. Farron played Help to good business and was well received 15.——ITEM: This house is being constantly beautified and improved, under the energetic management of Mr. Hart.

HALIFAX.—ACADEMY OF MUSIC: Geo. M. Wood and Marguerite St. John, supported by a competent co. of English artists, drew deservedly good houses all last week. Miss St. John made a pronounced success.——ITEM: The Academy of Music here is in the hands of the trustees. It can be rented nightly. The secretary to the board is John R. Wilson. H. R. Clarke is an occasional agent for companies desiring to play here.

MONTREAL.—ACADEMY OF MUSIC: (Henry Thomas, manager): Arcadian's Casino co. in Erminie to good business all last week. Addie Cora Reed, who is a great favorite in Montana, was as charming as ever in the title role.——THEATER ROYAL (Sparrow and Jacobs, managers): Gray and Stephens, with their dramatic dogs, in The Old Oaken Bucket and Without a Home to crowded houses last week. The plays were well staged, and for the most part well acted.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scanz, manager): Blind Tom, the phenomenal pianist, pleased a crowded house 24. His imitations and descriptive pieces were repeatedly encored.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

A BUNCH OF KEYS CO.: Oakland, Cal., April 29, 30, San José May 1, Sacramento 2, 3, Fresno 4, Los Angeles 6—week.

AGNES CODY CO.: Monongahela, Pa., April 29—week.

A LEGAL WRECK CO.: Philadelphia April 29—week; Toronto 7-9.

A MIDNIGHT BELL CO.: N. Y. City March 3—indefinite.

ANNIE PIXLEY: Detroit, Mich., April 29—week.

A SOAP BUBBLE CO.: St. Louis, Mo., April 29—week.

ALONE IN LONDON CO.: Pittsburg, Pa April 29—week.

ACROSS THE ATLANTIC CO.: Chicago April 29-May 5, Detroit 6—week; Toledo 13—week.

A HIDDEN SIN CO.: Manhato, Minn. April 29, Rochester 30, St. Paul May 1, 2, Dubuque, Ia., 3, Belvidere, Ill., 4, Clinton, Ia., 5, Cedar Rapids 7, Iowa City 8, Muscatine 9, Rock Island, Ill., 10, Peoria 11.

ARIZONA JOE CO.: N. Y. City April 29—week.

ADA GRAY: Louisville April 29—week.

A POSTAGE STAMP CO.: Cleveland April 29—week.

A COLD DAY (Fisher's) CO.: Quincy, Ill., April 29, Keokuk, Ia., 30, Fort Madison May 1, Mount Pleasant 2, Fairfield 3, Washington 4, Muscatine 5, Rock Island 7.

ADAMS-COOK CO.: New Bedford, Mass., April 29, May 1, Chelsea 2-4, Amesbury, 6—week; Portsmouth, N. H., 13—week.

ADAMS-HOEEN CO.: Philadelphia May 6—two weeks.

BARRETT-GLEASON CO.: Salt Lake, Utah, April 29—week.

BOB TOM THEATRE CO.: Topeka, Kas., April 29—week.

BALDWIN-MELVILLE CO.: Quincy, Ill., April 29—week.

BLACK FLAG CO.: Brooklyn, N. Y., April 29—week.

BRAVING THE WORLD CO.: Indianapolis, Ind., April 29—week.

BARRY-FAY CO.: Brooklyn, N. Y., April 29—week; Boston 6—week.

BEACON LIGHTS CO.: Lancaster, Pa., April 29—week.

BALDWIN COMEDY CO.: Lexington, Ky., April 29—week.

BOOTH-BARRETT CO.: Denver, Col., April 29—week; Salt Lake City, Utah, May 6-8, San Francisco 13—four weeks.

C. H. SMITH'S COMEDY CO.: Rutland, Vt., April 29, 30, Burlington May 1, 2, Barre 3, 4, Ogdensburg, N. Y., 6, 7, Oswego 8, 9, Auburn 10, 11.

CLARA MORRIS CO.: N. Y. City April 29—week.

CHAS. T. ELLIS CO.: Rochester, N. Y., April 29—week.

CRESTON CLARKE CO.: Cincinnati April 29—week.

CRYSTAL SLIPPER CO.: Louisville, Ky., April 29—week.

CHICAGO COMEDY CO.: Lancaster, Pa., April 29—week.

CHIP O' THE OLD BLOCK CO.: Philadelphia April 29—week.

CORA TANNER: Quincy, Ill., April 29, Springfield 30, Keokuk, Ia., May 1, Burlington 2, Peoria, Ill., 3, Chicago 6—week.

CORNER GROCERY CO.: North Platte, Neb., April 29, Kearney 30.

CHARLES A. GARDNER: Green Bay Wis., April 30, Wausau May 1, Appleton 2, Stevenspoint 3, Chippewa Falls 4, St. Paul, Minn., 6-8, Minneapolis 9-11, Mankato 13, Dubuque 15, Waterloo 15, Independence 16, Dubuque 17, Cedar Rapids 18.

COTTON CO.: Helena, Ark., April 29—May 2.

DAN'L SULLY: Chicago April 22—4 weeks.

DAN'L BOONE CO.: Gloucester, Mass., April 29, Newburyport 30, Amesbury May 1, Portsmouth, N. H., 2, Exeter 3, Dover 4, Rochester 6, Biddeford, Me., 7, Portland 8, Lewiston 9, Brunswick 10, Augusta 11, Waterville 14, Skowhegan 13, Oldtown 14, Ellsworth 17, Bangor 18.

DEEMAN THOMPSON: N. Y. City Aug. 29—indefinite.

EMMA FRANK'S DOT CO.: Brooklyn, E. D., April 29—week; Providence, R. I., May 6—week; Boston 13—week.

EFFIE ELLSLER: San Francisco April 29—three weeks.

ETHEL TUCKER: Youngstown, O., April 29—week.

EZRA KENDALL CO.: Appleton, Wis., May 3.

EUNICE GOODRICH: Topeka, Kas., April 29, Lincoln, Neb., May 6—week; Hastings 13—week.

E. H. SOTHERN: San Francisco, Cal., April 29—three weeks.

EDITH STANMORE CO.: Turner's Falls, Mass., April 30, Hoosick Falls, N. Y., May 1, 2, Catskill 3, 4.

FRANK MAYO CO.: Chicago April 29—week; Pittsburg, Pa., May 6—week; New York City 13—week.

FANNY DAVENPORT CO.: Milwaukee April 29, May 1, Indianapolis, Ind., 3-4.

FAT MEN'S CLUB CO.: Chicago April 29—week.

FRANCESCA REDDING: Mahanoy City, Pa., April 29—week.

FREDERICK WARDE: Omaha, Neb., May 3, 4.

FRANK I. FRAYNE CO.: Cohoes, N. Y., April 29, Hudson 30, Poughkeepsie May 1, 2, Sing Sing 3, Brooklyn, E. D., 6—week.

FLOY CROWELL: Canton, O., April 29-May 1, Alliance 2-4, Youngstown 6-12.

FLORENCE HAMILTON: Galesburg, Ill., 29—week; Monmouth May 6—week; Moline, Ill., 13—week.

GINGER SNAPS CO.: Washington, D. C., April 29—week.

GUS WILLIAMS' CO.: N. Y. City April 29—week.

GEORGE OBER: Marquette, Mich., May 1, Escanaba 2, Menominee 3, Marinette 4.

GRAY-STEPHENS CO.: Buffalo, N. Y., April 29—week.

GILBERT-HUNTLEY CO.: Hot Springs, Ark., April 29—week.

GEO. KNIGHT'S COMEDY CO.: Detroit, April 29—week; Pittsburg May 6—week; Washington 13—week.

GRAHAM EARLE: Lebanon, Ind., 29—week; Bloomington, Ill., May 6—week; Greencastle, April 13—week.

GRISMER-DAVIES CO.: Portland, Ore., April 29—week; Astoria May 6-7, Tacoma, Wash., 8.

GEO. W. LOWE CO.: Elgin, Ill., April 29—week.

HOLDEN COMEDY CO.: Vincennes, Ind., April 29—week.

HEARTS OF OAK CO.: Watertown, Wis., April 29, Fon du Lac 30, Oshkosh May 1, Sheboygan 2, Joliet, Ill., 4, Inglewood 5.

HARDIE-VON LEER CO.: Cleveland, O., April 29—week.

HE, SHE, HIM, HER CO.: Baltimore April 29—week; Canandaigua, N. Y., May 6, Hamilton, Ont., 7, London 8, Jackson, Mich., 9, Grand Rapids 10, 11, Milwaukee 13—week.

HENRIETTA BERLEUR CO.: Paterson, N. J., April 29—week.

HARBOR LIGHTS CO.: Montreal, April 29—week; Toronto May 6—week.

IVY LEAF CO.: Davenport, Ia., April 29, Des Moines 30-May 1, Council Bluffs 2, Omaha, Neb., 3, 4.

JULIA MARLOWE: Philadelphia, April 29—two weeks.

J. B. POLK: East Saginaw, Mich., April 29, Grand Rapids 30—May 2, Muskegon 3, Grand Haven 4.

J. J. DOWLING: Montreal, Can., April 29—week; Toronto May 6—week.

JOSEPH MURPHY: Birmingham, Ct., April 29, Waterbury 30, Hartford May 1, 2, Taunton, Mass., 3, Pawtucket, R. I., 4.

J. K. EMMET CO.: N. Y. City April 22—indefinite.

JOSEPH JEFFERSON CO.: Kansas City, Mo., April 29, 30, Omaha, Neb., May 1, Denver, Col., 2, Marshall 3, Sioux City 4, Minneapolis, Minn., 6 8, St. Paul 9-11, Milwaukee, Wis., 13, South Bend, Ind., 14, Indianapolis 15, Terre Haute 16, Dayton, O., 17, Youngstown 18.

J. S. MURPHY CO.: Louisville, Ky., May 6—week; Baltimore 13—week.

JAY HUNT CO.: Northampton, Mass., April 29—week; Springfield May 6—week; Pittsfield 13—week.

JARBEAU COMEDY CO.: Philadelphia April 29—week.

JOLLY VOYAGERS CO.: Aurora, Ill., 29-May 1.

J. W. CARNER CO.: Tramansburg N. Y., April 29—May 1.

J. W. RANSONE CO.: Chicago April 29—week.

KATE CLAXTON CO.: N. Y. City, April 29—week.

KITTIE RHOADES CO.: Wilkesbarre, Pa., April 29—week.

KITTIE BLANCHARD: Minneapolis, Minn., April 29, 30, St. Paul May 1-3, Chicago 6—week.

KINDERGARDEN (Williams') CO.: Grand Rapids, Mich., April 29—week; Chicago May 6—week: Toledo 13—week.

KATE PURSSELL CO.: Hoboken, N. J., April 29—week.

LILLIAN LEWIS CO.: Danville, Va., April 29-30, Lynchburg May 1, Roanoke 2, Staunton 3, Charlottesville 4, N. Y. City 13—week.

LONDON SPECIALTY CO.: Toronto, Can., April 29—week; Rochester N. Y., May 6—week.

LITTLE LORD FAUNTLEROY CO.: Montpelier Vt., April 29, Bellows Falls 30, Brattleboro May 1, Greenfield, Mass., 2, Westfield 3, Springfield 4, Willimantic 6, Norwich, Ct., 7, Pawtucket, R. I., 8, Westerly 9, Middletown, Ct., 10, Meriden 11, Bristol, R. I., 13, New Britain, Ct., 14, Northampton, Mass., 15, Winsted, Ct., 16, Thomaston 17, Waterbury 18.

LYDIA THOMPSON: Washington, D. C., April 29—week.

LYCEUM THEATRE WIFE CO.: Hartford, Ct., April 29-May 1, New Brunswick, N. J., 2, Wilmington, Del., 3, 4, Poughkeepsie, N. Y. 6, Newburg 7, Binghamton 8, Elmira 9, Wilkesbarre 10, Scranton 11.

LITTLE NUGGET CO.: Leavenworth, Kas., April 29-May 1, St. Joseph, Mo., 2-4.

LE VOYAGE EN SUISSE CO.: Providence, R. I., May 2.

MAUDE ATKINSON: Atlanta, Ga., April 29-30.

MAGGIE MITCHELL: New Britain, Ct., April 29, Waterbury 30, Middletown, May 1, New Haven 2, Meriden 3, Bridgeport 4, Orange, N. J., 6, Elizabeth 7, Yonkers, N. Y., 8, Jersey City 9-12.

MITCHELL ROBYNS CO.: Madison, Wis., April 29—week.

MME. RHEA: Cincinnati, O., April 29—week: Lima May 7, Findlay 8, Detroit 9-12, Chicago 13—week.

MATHIAS SANDORF CO.: Chicago, April 29—week.

MARTIN HAYDEN CO.: Washington, D. C., April 29, week.

MY GERALDINE CO.: Baltimore, April 29—week.

MURRAY AND MURPHY: Amesbury, Mass., April 29, Laconia 30, Woburn May 1, New Bedford 2, Fall River 3, Brockton 4, Boston 6—week; Philadelphia 13—week.

MONTE CRISTO (Aiden Benedict) CO.: Elizabeth, N. J., April 30, Yonkers, N. Y., May 1; Bridgeport, Ct., 2-4.

MELVILLE SISTERS' CO.: Jamestown, N. Y., April 29—week.

MATTIE VICKERS' CO.: Ogden, Utah, May 1, 2.

MME. NEUVILLE CO.: Philadelphia April 29—week.

MONROE AND RICE CO.: Boston, Mass., April 29—week.

MINNIE MADDERN CO.: N. Y. City, May 6—indefinite.

MY AUNT BRIDGET CO.: Boston April 29—week; Hartford, Ct., May 6-8, Paterson, N. J., 9-11.

MAY BRETONNE CO.: Rock Island, Ill., April 29—week.

MYRA GOODWIN CO.: Kansas City, Mo., April 29—week.

MRS. LANGTRY: Boston April 22—two weeks.

MY PARTNER CO.: Cincinnati, O., April 29—week.

MELVILLE CO.: Jamestown, N. Y., April 29—week.

MRS. POTTER: Jersey City, N. J., April 29—week.

NATURAL GAS CO.: Brooklyn April 29—week.

NELLIE WALTERS' CO.: Little Rock, Ark., April 29, 30, Fort Smith May 1, 2.

NEW YORK THEATRE (Hunt) CO.: Ironton, O., April 29—week; Jackson May 6-8, Wellston 9-11.

NEWTON BEERS CO.: Pittsburg, Mass., May 1, Salem 2, Amesbury 3, Haverhill 4, Lowell 6, Concord 7, Nashua, N. H., 8.

NAT C. GOODWIN CO.: Chicago, Ill., April 29—week.

OLD JED PROUTY CO.: Fall River, Mass., April 29, Chelsea 30, Lowell May 1, Haverhill 2, Lynn 3, 4, Philadelphia 6—week.

OUR PICNIC CO.: Beverly, Mass., April 30, Gloucester May 3, Nashua, N. H., 4.

OVER THE GARDEN WALL CO.: Detroit, Mich., April 29—week; Pittsburg May 6—week; Washington 13—week.

OLIVER BYRON: Boston April 29—week.

ONE OF THE FINEST CO.: Philadelphia April 29—week.

PHOSA MCALLISTER CO.: Patterson, N. J., April 29—week; Lynn, Mass., May 6—week.

PECK'S BAD BOY (Atkinson's) CO.: Brooklyn, N. Y., April 29—week.

PASHON'S SLAVE CO.: Chicago April 29—week; Indianapolis May 6—week; Buffalo 13—week.

PRESCOTT-MCLEAN CO.: Jamestown April 29, Titusville, Pa., 30, Oil City May 1, Franklin 2, Meadville 3, Youngstown 4, Warren 6, Avon 7-8, Bucyrus 9, Lyma 10, Fort Wayne, Ind., 11, Cincinnati, O., 13—week.

P. P. BAKER: Chillicothe, O., April 29, Wheeling, W. Va., May 1, Canton, O., 3, Mansfield, 4, Detroit Mich., 6—week.

QUEEN'S EVIDENCE CO.: Philadelphia April 29—week.

ROBERT MANTELL CO.: Minneapolis, Minn., April 29, Stillwater, 30, Winona May 1, La Crosse, Wis., 2-3.

ROSE COGHLAN CO.: Brooklyn, E. D., April 29—week.

REDMUND-BARRY CO.: Columbus, O., April 29—week.

RANCH KING CO.: Wheeling, W. Va., April 29—week: Beaver Falls, Pa., May 6, 7, New Castle 8, 9, Rochester 10, 11, Pittsburg 13—week.

RUBY LAFAYETTE CO.: Humboldt, Ia., April 29, 30.

ROLAND REED CO.: Nashville, Tenn., April 29, Chattanooga 30, Knoxville May 1, Lynchburg 2, Richmond 3, 4, Washington, D. C., 6—week; Altoona, Pa., 13, 14, Williamsport 15, Scranton 16, Allentown 18, Trenton 20.

ROYCE-LANSING CO.: The Dalles, Ore., April 29, 30, Darlington, May 1, Salem 2, Oregon City 4.

ROBSON-CRANE CO.: N. Y. City April 22—three weeks.

ROSINA VOKES: N. Y. City April 29—indefinite.

RICHARD MANSFIELD: London, Eng.—indefinite.

RILEY DRAMATIC CO.: Wilmington, O, April 29—week.

ROBERT ELSMERE CO.: N. Y. City, April 29—indefinite.

SKIPPED BY THE LIGHT OF THE MOON CO.: N. Y. City April 29—week.

STANDARD THEATRE CO.: Eau Claire, Wis., April 29—week.

SWEET LAVENDER CO.: Providence, R. I., 29-May 1.

SAWTELLE COMEDY CO.: Bradford, Pa., April 29—week.

SHE (Webster-Brady) CO.: Harrisburg, Pa., April 27, Allentown 29, Reading 30, Easton May 1, Pottsville 2, Scranton 3-4, Philadelphia 6-11, Trenton, N. J., 13-14, Hartford, Ct., 15-16, Worcester, Mass., 17-18.

STREETS OF NEW YORK CO.: Buffalo, N. Y., April 29—week.

SHADOWS OF A GREAT CITY CO.: Chicago April 29—week.

SIBERIA CO.: Lockwood, N. Y., May 1, Rochester 2-4.

THE CAVALIER CO.: Washington, D. C., April 29—week.

TWO SISTERS CO.: Chicago April 29—two weeks; N. Y. City May 13—week.

THE TWELVE TEMPTATIONS CO.: St. Louis April 29—week.

T. J. FARRON'S CO.: Troy, N. Y., April 29—week.

TAVERNIER CO.: Alpena, Mich., April 29—week.

TAKEN FROM LIFE CO.: Paterson, N. J., April 29—week; Lynn Mass., May 6—week.

THE PAYMASTER CO.: St. Louis April 29—week.

THOMAS W. KEENE: N. Y. City April 29—week.

ULLIE AKERSTROM: Lewiston, Me., April 29—week; Lawrence, Mass., May 6-8, Haverhill 9-12, N. Y. City 13—indefinite.

UNCLE TOM'S CABIN (Stetson's) CO.: Elkhart, Ind., April 29, Fort Wayne 30, Kalamazoo, Mich., May 1, Battle Creek 2.

UP TO THE TIMES CO.: Boston April 29—week.

WAITE'S COMEDY CO.: Middletown, N. Y., April 29—week.

WE, US & CO.: Brooklyn, E. D., April 29—week.

WORLD (J. Z. Little's) CO.: N. Y. City April 29—week; Baltimore May 6—week; Brooklyn 13—week; Chicago 20—week.

W. J. SHEA'S COMEDY CO.: Archibald, Pa., April 29—week; Carbondale May 6—week.

ZITKA CO.: Syracuse, N. Y., April 29—week.

ZIG ZAG CO.: N. Y. City April 29—week.

OPERA AND CONCERT COMPANIES.

ARONSON'S OPERA CO.: Montreal April 29—week.

BALDWIN'S OPERA CO.: Ft. Wayne, Ind., April 29—week.

BENNBERG OPERA CO.: Creston, Ia., April 29, Boone May 1.

BOSTONIANS: Chicago, Ill., April 22—indefinite.

BENNETT-MOULTON OPERA CO.: Terre Haute, Ind., April 29—week; Evansville May 6—week.

BOSTON IDEAL OPERA CO.: Cleveland April 29—week; Pittsburg May 6—week.

BOSTON QUINTETTE CLUB: Salt Lake City, Utah, April 29, Laramie 30, Cheyenne May 1, Denver 2.

CASINO OPERA CO.: Ft. Wayne, Ind., April 29—week; Memphis, Tenn., 6—week.

CLARA LOUISE KELLOGG: Clinton, Mo., April 29, Carthage, 30, Fayetteville, Ark., May 1, Fort Smith 2, Springfield, Mo., 3, Nevada 4, Fort Scott 6, Parsons 7, Independence 8: Wichita 9, Winfield 10, Arkansas City 11, Newton 13, Hutchinson 14.

CORINNE OPERA CO.: N. Y. City April 29—week.

DESHON OPERA CO.: Lynn, Mass., April 29—week.

EMMA ABBOTT OPERA CO.: Detroit April 29—week.

KIMBALL OPERA CO.: Hoboken, N. J., April 29—week; Philadelphia, Pa., May 6—two weeks.

KING COLE ILL.: Philadelphia, April 22—indefinite.

LONDON GAIETY BURLESQUE CO.: Boston, Mass., April 29—week.

LEVY OPERA CO.: Bryan, O., April 30, Greenville, May 1, Lebanon 2, Chillicothe 3.

MCGIBENEY FAMILY: Rome, N. Y., April 29, 30.

MCCAULL'S CO.: N. Y. City March 11—indefinite.

MENDELSSOHN QUINTETTE CO.: Brandon, B. C., May 1, Portage La Prairie 2, Winnipeg 3, 4.

METROPOLITAN OPERA CO.: Chicago, Ill., April 22—two weeks.

NOSS FAMILY: Franklin, O., April 29, Germantown 30, Tippecanoe City May 1, Troy 2, Columbus Grove 3, Bowling Green 4, Perrysburg 6, Adrian, Mich., 7, Hudson 8, Coldwater 9, Bronson 10, Sturgis 11.

OVIDE MUSIN CONCERT CO.: Omaha, Neb., April 29, St. Joseph, Mo., May 1, Leavenworth, Kas., 2, Kansas City, Mo., 3, Detroit, Mich., 5, Hamilton, Ont., 6, Brantford 7, Bufalo, N. Y., 8, Lockport 10, Buffalo 11, Toronto, Can., 13, 14, Reading, Pa., 16, Kingston, N. Y., 17, Newburg 18.

RICE OPERA CO.: Buffalo N. Y., April 29—week.

SAID PASHA OPERA CO.: Baltimore April 29—week.

STETSON OPERA CO.: Baltimore April 22—two weeks; Washington, D. C., May 6—indefinite.

SWEDISH LADIES' CONCERT CO.: Cedar Rapids April 29, Iowa City 30, Ottumwa May 1, Des Moines 4-6.

MINSTRELS.

DOCKSTADER'S MINSTRELS: St. Louis, Mo., April 29—week.

EATON AND PARRELL'S MINSTRELS: St Joseph, Mo., April 29—week.

HAVERLY-CLEVELAND MINSTRELS: Meriden, Ct., April 29, Springfield, Mass., 30, Holyoke May 1.

THATCHER, PRIMROSE AND WEST'S MINSTRELS: Brooklyn, N. Y., 29—week.

VARIETY COMPANIES.

GUS HILL'S CO.: Chicago April 29—two weeks.

LILLY CLAY: New Haven, Ct., April 29, 30, Holyoke, Mass., 1-3, Pittsfield 3, Troy, N. Y., 4, Oswego 6, Auburn 7, Seneca Falls 8, St. Catharines, Ont., 9, Hamilton 10, London 11, Milwaukee 13.

MISCELLANEOUS.

BRISTOL'S EQUINES: Sheboygan May 6-8, Appleton 9-11, Oshkosh 13-15, Fon-du-lac 16-18, Green Bay 20-22.

HUTCHINSON'S CIRCUS: Rockport, Ill., April 30, Canalton May 1, Princeton 3, Mt. Vernon 4, Fairfield 6, Mt. Carmel 7.

MATTERS OF FACT.

The Cheque Bank cheque system, established in London in 1873, is endorsed by its numerous American patrons as the best and safest method of international monetary exchange in vogue. Among other reasons for the absolute safety of the Cheque Bank is the fact that no cheque is issued by the Bank until the actual value of each cheque has been deposited with the Bank, and cash is reserved for the payment of the cheque no matter how long that cheque remains in circulation. Every cheque is equal to cash, as Bank of England notes are, and safer, for the cheque cannot be used until signed. During the Paris Exposition the Cheque Bank issues cheques, either singly or put up in books for the special use of visitors to the great French Exposition. Visitors can cash the cheques at upward of seventy banking houses situated in different parts of Paris without charge. Mail matter can be addressed to visitors, care of the Société Generale, 4 Place de l'Opera, opposite the Grand Hotel, where English is spoken. Visitors to Europe and the Paris Exposition should carry a book containing Cheque Bank cheques as they are absolutely safe and cheaper than letters of credit and much more convenient. A handbook containing list of 2,500 banking houses all over the world that cash the cheques and other information, can be obtained at the New York Branch of the Cheque Bank, No. 2 Wall Street.

The ancient Roman philosopher who took off his shoe and exclaimed that nobody could tell where it pinched but the wearer, probably had no corns or bunions, as the most careless observer could then have pointed out where the shoe not only pinched, but gave excruciating torture. It is said that these troublesome pedal excrescences are removed in two days without trouble or pain by the plasters made by the Johnston Chemical Co., New York City, who are also makers of Pattill's complexion powder, which is said to be delicate, harmless and invisible. The corn and bunion plasters are sold by druggists at fifteen cents and twenty-five cents, respectively.

Alice Fairbrother has been re-engaged for the Rose Coghlan company for the season of 1889-90. Miss Fairbrother will be disengaged until August next. Address Simmonds and Brown.

Little Tonina and Lily Adams will close a successful season with the Charles T. Ellis company on May 4. They desire to thank managers for many offers made, but have been secured by Manager E. H. Macoy for his Silver King company. The children will be featured in that play.

Marie Hilton and Harry Connor are re-engaged for Frank Daniels' company for season of 1889-90.

THE HANDGLASS.

"Sey, Jimmie, where are you goin' to see de percission?"

"I'm to have a grand stand on Broadway like I did de last time. See?"

* * *

A Philadelphia Temple of Amusement advertises as follows: "Grand National Gum Chewers' Contest! Twenty-five modest masticating maidens, twenty-five champion gum destroyers—all chewing for fame and fortune. Prizes to be awarded to the most graceful chewer; to the lady who chews the longest without stopping; to the lady who chews the biggest chunk! Chewers from Chewersville! Gum chewing is at last recognized as an art, and no young lady's education is considered finished until she has acquired an easy, graceful movement. Everybody can learn to chew! The ladies will chew! The children will chew! Everybody will chew! If you don't chew yourself, come and see others chew!"

* * *

A very young man wrote us, last week, asking that we, to settle a dispute, should decide which is the better actress, Margaret Mather or Mrs. Langtry. We have spent hours of deep reflection over the delicate green stamp which should have accompanied their missive and days of exhaustive research through the soap ads. of the daily papers without arriving at any definite conclusion. After a week of sleepless nights, we have asked the office boy, who is in the bloom of youth and is as yet untouched by care or Manhattan cocktails. He says, as for him, give him Maggie Cline.

* * *

Last week Frank Mayo had removed from his hand a chip of wood that had been imbedded in the flesh for years, and had, of late, become troublesome. This is not the only case on record where trouble accompanied a chip.

* * *

Here is a nice, cool verse for this warm Spring weather:

To be read with feeling, but not too slow.

'Twas an actor old on a Winter's night
Thro' the icy air and sleet,
His form was bent and his locks were grey,
And his shoes were full of feet!

* * *

An actor cannot be said to have reached the highest pinnacle of his art until he has taken part in a pool match for the championship of the profession.

* * *

The society star is loaded with costly laces and Worth costumes.

The successful actress is also endowed with these luxuries.

The burlesque artiste is not particularly embarassed with raiment of any description.

But she reaches her destination in a precisely similar manner.

* * *

Marriage has not been a failure in the case of Actor Frank Mordaunt who, a few years ago, joined the ranks of self-supporting Benedicts. Previous to the happy event, the bad, bold Scarpia was wont to wear his Dunlap derby at an acute angle with his left ear while doing his daily turn upon Broadway, and was, therefore, quite frequently mistaken for a dramatic critic on one of the daily newspapers. Now, however, all is changed. Some mysterious influence has been at work, a perfect horizontal has has been reached, and F. M.'s friends smile and are happy.

* * *

"I have a new play," he said, "and it's a regular *cinch*—I must read it to you. Scene 1st.—Interior of a raft——" But the manager had fled.

*"*Cinch*"—a sure winner. (See Verbalist.)

STILL COMING IN.

There are six accessions this week to the role of the Actors' Fund members, secured through the appeal of THE DRAMATIC MIRROR. Following are the names:

HENRY TESTA,
JAMES P. APPLEBEE, JR.,
COLLINS STURTEVANT,
W. J. BUTLER,
JAMES WALL,
DAISY CHAPMAN.

This is a good showing, when it is considered that the time for receiving names has been shorter than usual, by three days.

The total number of annual members, to date, acknowledged by THE MIRROR is 104, exclusive of life members. The list was opened fifteen weeks ago.

ELDRIDGE.—"Aunt" Louisa Eldridge is reported to be rapidly recovering from her recent illness. She took several drives last week, and will enjoy the parade from the windows of her physician's house on Tuesday.

CASINO.
RUDOLPH ARONSON, - - - - Manager.
Broadway and 39th Street.
Evenings at 8. Saturday matinee at 2.
Admission 50 cents. Seats reserved two weeks in advance.
The Sparkling Comic Opera,
NADJY.
By Francois Chassaigne, composer of Falka.
Great cast. Magnificent costumes, scenery, etc.
CHORUS OF 65. ORCHESTRA OF 30.
May 6—THE BRIGANDS.

MADISON SQUARE THEATRE.
A. M. PALMER, - - - - Sole Manager.
LAST WEEK.
CAPTAIN SWIFT.
Sixth Month. "Superior to Jim the Penman."
"Captain Swift is a great success at the Madison Square Theatre."—*New York World, Jan. 28.*
Audiences Intensely Interested! Houses Crowded to the Doors! Theatre Parties Nightly!
May 6, Spring Season—FEATHERBRAIN.

WINDSOR THEATRE.
Bowery near Canal Street.
FRANK B. MURTHA, - - - - Sole Proprietor
ONE WEEK ONLY.
GUS WILLIAMS in
KEPPLER'S FORTUNES.
MATINEES WEDNESDAY AND SATURDAY.

14TH STREET THEATRE.
Corner Sixth Avenue.
J. W. ROSENQUEST, - - - - Sole Manager
SATURDAY MATINEE ONLY.
Gallery, 25c. Reserved, 35c., 50c., 75c., $1 and $1.50.
J. K. EMMET
in
UNCLE JOE,
Or, Fritz in a Mad-house.

BIJOU OPERA HOUSE,
J. W. ROSENQUEST, - - Lessee and Manager.
Broadway near 30th Street.
MATINEES WEDNESDAY AND SATURDAY.
NINTH WEEK.
HOYT'S NEW COMEDY—HIS BEST WORK,
A MIDNIGHT BELL.
A MIDNIGHT BELL.
New and Appropriate Scenery. Excellent Cast.
Gallery, 25c. Reserved, 50c., 75c., $1, $1.50. General admission 50 cents.

BROADWAY THEATRE.
Broadway, 41st Street and 7th Avenue.
Manager, - - - - MR. FRANK W. SANGER.
Evenings at 8. Wed. and Sat. Matinee at 2. Admission, 50c.
CONTINUED SUCCESS.
Grand Production of
LITTLE LORD FAUNTLEROY,
Under the personal supervision of the author, Mrs. Frances Hodgson Burnett.

GRAND OPERA HOUSE.
Lessee and Manager, MR. T. H. FRENCH.
Reserved Seats, Orchestra Circle and Balcony, 50c.
Matinees Wednesday and Saturday.
CLARA MORRIS.
CLARA MORRIS.

LYCEUM THEATRE.
DANIEL FROHMAN, - - - - Manager.
4th Avenue and 23d Street.
CENTENNIAL WEEK.
With special WEDNESDAY MATINEE.
Revival of
THE WIFE.
THE WIFE.
Evenings at 8:15. Saturday Matinee.

H. R. JACOBS' THIRD AVENUE THEATRE.
Corner 31st Street.
Matinees—Monday, Wednesday and Saturday
Prices, 20 cents to $1.
CORINNE in MONTE CRISTO, JR.
May 6—THE BOY TRAMP.

H. R. JACOBS' (Thalia)
OLD BOWERY THEATRE.
(Bowery, below Canal.)
Matinees—Monday, Wednesday and Saturday.
THIS WEEK | SKIPPED BY THE LIGHT OF THE MOON.
May 6—PECK'S BAD BOY.

UNION SQUARE THEATRE.
Under the management of J. M. HILL.
Handsomest and Safest Theatre in America.
Absolutely Fireproof.
Evenings at 8:15. Saturday Matinee at 2
First production of
ROBERT ELSMERE.
ROBERT ELSMERE.
With Strong Cast.
Extra Matinee Wednesday at 2.

TONY PASTOR'S NEW THEATRE.
Fourteenth Street.
TONY PASTOR'S. | CENTENNIAL GALA PERFORMANCE.
Combined Minstrel and Variety Show.
MATINEE TUESDAY and FRIDAY. | BIRCH AND MORAN'S MINSTRELS.
Billy Carter, C. F. Shattuck,
Harry Kennedy, Hilda Thomas,
Rose and Martin Julian, P. C. Shortis,
and others.

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The following are the Leading Places of Amusement, Hotels, etc., in the following cities and towns:

AUGUSTA, GA.
MASONIC HALL.
Seating capacity 600. Suitable for lectures and small shows.
Address W. C. JONES, Chairman Building Committee.

ATLANTIC, IOWA.
ATLANTIC OPERA HOUSE.
Population 6,000. Seats 600. Complete Scenery. Stage 40x35. Five dressing-rooms, clean and warm. Open time for GOOD attractions. Ten-cent companies not wanted. Share only. Address I. I. TILDEN, Manager.

BOWLING GREEN, KY. Potter's Opera House.
Population, 10,000. Entirely remodeled. Seats 1,000. Only theatre here. Now booking first-class attractions for season 1889-90. Write or wire for open time.
POTTER BROTHERS, Managers.

CHIPPEWA FALLS, WIS. Population, 14,000
New Opera House. Seats 1,400.
Open dates in February, March, April, May and June. Managers of first-class attractions write to L. E. WATERMAN, Manager, for open dates. April will stand show every night.

CAMDEN, S. C. Camden Opera House.
Seating capacity 750. Good open time for 1889-90.
J. L. BRASINGTON, Manager.

COHOES, N. Y. Cohoes Opera House. Under new management. Excellent time open in April and May. Now booking for 1889-90. E. C. Game, Manager, Cohoes, N. Y.

CLINTON, IOWA. Bijou Opera House.
Seats 700. Open time this season.
Address R. R. BALDWIN.

CARTERSVILLE, GA. City Opera House.
Population, 3,500. A modern theatre and growing town between Atlanta and Rome. Now booking for 1889-90.

DURHAM, N. C. Bishop Opera House. Seats 800. Good attractions wanted at once. All dates open after Feb. 1. Have New Piano. Address
J. T. MALLORY, Manager.

EXCELSIOR SPRINGS, MO.
(NEW) MUSIC HALL.
Health and pleasure resort. Mineral Springs unequaled. Spring and Summer population, 4,000 to 5,000. On main line Chicago, Milwaukee and St. Paul Railway, 25 miles from Kansas City; also through trains from St. Joseph, Mo.
Over $500,000 expended in improvements in 1888.
THE ELMS HOTEL, 275 rooms, open the year round. Cost $225,000. Furnishing and cuisine equal to best Chicago and New York hotels.
Music Hall just completed; cost, $23,000; seating capacity, 1,200; stage, 30x60; 12 sets beautiful scenery from Sosman and Landis; 8 dressing-rooms; 200 incandescent electric lights.
Open dates after May 1. Correspondence especially solicited with first-class companies en route to or from Kansas City or St. Joseph, with open dates.
Address H. C. FISH, General Manager,
Excelsior Springs Co.

HAMILTON, OHIO. Population, 12,000
MUSIC HALL.
Seats 1,200. Opera chairs. Scenery full and complete. Have piano. Will rent or share. Stage 32x35.
HATZFELDT & MORNER, Managers.

MIDDLETOWN, N. Y.
CASINO.
Population, 12,500. Seats 950. Will share or rent good companies—poor ones not wanted. Address
A. E. McINTYRE.

NEWBURGH, N. Y.
ACADEMY OF MUSIC
Now booking for season of 1889-90.
Address F. M. TAYLOR, Newburgh, N. Y.,
Or KLAW & ERLANGER, 25 West 30th Street.

RICHMOND, IND. Population, 20,000.
GRAND OPERA HOUSE.
Seats 700. Heated with natural gas. Dressing-rooms warm and clean. The popular house of the city. Playing first-class attractions only. Now booking for 1889-90. A few more attractions wanted for this season. WM. H. BRADBURY & SON, Mgrs.

SAN FRANCISCO, CAL.
ALCAZAR THEATRE.
WALLENROD & STOCKWELL, - - Managers
MARK THALL, - - - - Business Manager
THE LEADING FAMILY RESORT
IN SAN FRANCISCO.
THE MOST BEAUTIFUL THEATRICAL INTERIOR IN AMERICA.
THE ONLY THEATRE WEST OF THE ROCKY MOUNTAINS WHICH HAS A PERMANENT STOCK COMPANY.
PLAYS FIRST-CLASS COMBINATIONS AND STARS.
Address WALLENROD & STOCKWELL,
Alcazar Theatre, San Francisco, Cal.,
Or, W. W. RANDALL, 1145 Broadway.

TALLADEGA, ALA.
CHAMBERS' OPERA HOUSE.
Population, 4,000. Seating capacity, 1,000.
Centre of three railroads. Three towns to draw from.
Booking only first class attractions.
New house with all modern improvements. Best show town in the State. Apply to GEORGE CHAMBERS, Talladega, Ala. Or to GUSTAVE FROHMAN, 19 East 28th Street, N. Y. City.

HARRY CONOR.
With Frank Daniels' Company Season 1889-90.
Address MIRROR

JAMES L. CARHART.
As Seth Preene in H. R. Jacobs' Lights o' London.
Season 1889-90.

J. W. CARROLL.
Experienced Business Manager and Advance Agent.
Address Actors' Fund.

KATE SINGLETON.
First Old Woman and Character. Disengaged.
Address 311 East 65th Street, New York, or MIRROR

LOUIE K. QUINTEN. RESTING
Open for Fall and Winter of 1889-90.
Address Agents or this office.
Hereafter I wish to be known by my full name, LOUIE K. QUINTEN LEWIS.

LIZZIE EVANS.
Starring in THE BUCKEYE.
C. E. CALLAHAN, Manager.
Address Havlin's Theatre, Cincinnati, O.

MR. AND MRS. R. J. DUSTAN (Mary Richardson).
AT LIBERTY.
Address Agents.

MARIE LOUISE DAY.
Soubrette. Comic Opera. At Liberty.
Address 2161 Seventh Avenue, N. Y.

MAUDE WILMOT.
Soubrette and Boys. At Liberty.
Address Simmons and Brown.

MISS GRACE GOLDEN.
Soprano. Pupil of Mme. Fursch-Madi. At liberty.
Address Metropolitan Hotel, Broadway and Prince Street.

M. E. BLOOM.
Scenic Artist.
Standard Theatre, Philadelphia.

MARIE HILFORDE.
Open for offers.
Address MIRROR or Agents.

MABELLA BAKER (Mrs. Geo. H. Broderick.) Svetsos Opera Co. GEO. H. BRODERICK. Rudolph Aronson Opera Co. At liberty May 1. Casino, N. Y.

MARIE HILTON.
With Frank Daniels' Little Puck company.
Season 1889-90. Address MIRROR.

MADLLE. I. MISKA.
Disengaged for the Summer Season
Address MIRROR

NINA LANSING.
Permanent address,
N. Y. DRAMATIC MIRROR

SAMUEL J. BROWNE.
Disengaged. Leading Business.
Address 913 Walnut Street, Philadelphia, Pa.

THOMAS GARRICK.
Starring.
Address 616 Locust Street, St. Louis.

WALTER PERKINS.
Comedian. At liberty.
Address MIRROR.

PADUCAH, KY.
WANTED.
For the new Summer theatre attractions at popular prices. Theatre will be ready to open June 1. Seating capacity, 2,000. Good stage, scenery and dressing-rooms. Liberal terms to good attractions. Address
J. H. QUIGLEY, Manager.

LITTLE TONINA and LILY ADAMS
Will close a successful season with C. T. Ellis company May 4. Wishes to thank managers for many offers made, but have been secured by Manager E. H. MACOY for his SILVER KING COMPANY. The children will be made a prominent feature in the play. Permanent address,
GEORGE H. ADAMS, Paterson, N. J.

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A PROFESSIONAL CARD
IN
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The Courier, Tuesday, March 18, 1889, says: "Miss Louise Litta made her first appearance at the Shakespeare Theatre last night, and with the smallest and handsomest audience that has yet been assembled. We may be sure that her natural abilities and pleasant appearance on an occasion will secure many admiring audiences, and that the big, dainty, piquant comedy of her acting is very attractive."

The Sporting Chronicle, March 19, says: "The Shakespeare Theatre was crowded on Monday night, and the occasion accorded to Miss Louise Litta one of the most cordial demonstrations, which, slight's performances must have afforded Miss Litta, assuredly the most cordial satisfaction. There could have been but one opinion amongst the vast audience—the lady certainly created immense amity there she was on the stage. Miss Litta's performance is not complete of the ordinary song-and-dance business, for the impersonation of which we have on several occasions had to renovate the United States of America. She can dance, and very gracefully, too, as evidenced in the fandango scene, in which her light and airy stepping was applauded to the echo. Miss Litta also performs with consid'rable skill on the banjo, and, having displayed her proficiency in these two accomplishments, an encore might reasonably be entitled to rent on her case and let the balance of the performance look after itself. Miss Litta is, however, above all, an actress in the oddest sense of the word. She can be emotional or melodramatic by turns, and at will an arrant flirt one minute and a maiden, loving unseen the next. The company Miss Litta has engaged to support her could not possibly be better."

The Mercury, Tuesday, March 19, 1889, says: "Miss Louise Litta, who holds the leading part, has a winning manner, a pleasant appearance and an intimate knowledge of her art—all under the assistance with which she will conquer."

Evening Express, March 19, 1889, says: At the Shakespeare Theatre a new American drama and a new American actress were the attractions last evening, and enabled to draw a large house. Of the lady who appears in the title part all that can be said must be complimentary. Miss Litta is pretty, piquant and picturesque, and as the supposed daughter of the chieftainess brought up by a rough backwoodsman, who worships her and guards her as the apple of his eye, she is bewitchingly unconscious, demure generally, plays the banjo artistically, has a plentiful command of graceful action when necessary, and dances with charming good taste. Miss Litta had been on the stage but a very short time when she found her way into the good graces of the audience, who were hearty in their recognition of the excellence of her performance. She is excellently supported. The love-acts in which the action of the piece takes place being equal to anything ever seen on the local stage, the scene of the first act, Bachelor Gulch, with its background of Rocky Mountain scenery, being especially excellent."

Times, March 19, 1889, says: "An American drama entitled Chispa, which is new to this country, is this week being produced at the Shakespeare Theatre. Miss Louise Litta, who plays Chispa, is a highly talented actress, and has a very pleasing and agreeable appearance, moving about the stage in a most graceful manner. The scenery is simply beautiful, and leaves everything yet attempted."

The Stage, London, March 22, 1889, says: "Of Miss Litta's acting we can only speak in the highest terms. Miss Litta and the author are fortunate in obtaining such valuable aid as is supplied by the company. Miss Litta herself is of the new healthier type of American soubrettes. She is an attractive little lady of strong national characteristics, without doubt a "smart" soubrette in whose ability much pleasure and interest may be shown. She is quick, lively and lassified, dances with a great degree of grace, plays the banjo—in fact, two banjos—cleverly, and acts with much spirit and brightness."

The Student, March 23.—CHARING CROSS THEATRE, LIVERPOOL.—"Miss Louise Litta made her first appearance in England at the Shakespeare on Monday evening last in Chispa, and has been drawing good audiences ever since. Chispa is a performance somewhat similar to Miss Minnie Palmer's productions, and should be a great success in this country. Miss Litta is certainly an accomplished artiste."

The Era, London, March 23, 1889: "Chispa, a New Romantic Play, in a Prologue and Four Acts, by Clay M. Greene. First Produced in England at the Shakespeare Theatre, Liverpool, on Monday, March 18, 1889.

CHARACTERS IN PROLOGUE.

Zeke Stevens	Mr. Theo. Balfour
Frank Fairfax	Mr. J. Denis Coyne
John Munro	Mr. Alfred Russell
Tom Downey	Mr. James Bartlett
Mary Munro	Miss Gertrude Henderson
Little Harry	Master Willie
Chispa	Little Grace Leslie
Sarah Downey	Miss L. Crawford

CHARACTERS IN DRAMA.

Chispa	Miss Louise Litta
Zeke Stevens	Mr. Theo. Balfour
Doctor Jones	Mr. J. W. Handley
Indian Josh	Mr. Harry Elliston
Frank Fairfax	Mr. J. Denis Coyne
Harry Greyluck	Mr. Ernest Leicester
Pete	Mr. Frank Lacy
Rodriguez	Mr. George Gresham
Sheriff	Mr. W. Howard
Inigo	Mr. E. Shephard
Anastasia Mount Auburn	Miss Bessie Harrison
Sarah Downey	Miss L. Crawford
Florence	Miss Barbara Huntley

The new American piece produced on Monday at the Shakespeare Theatre, Liverpool, as well as the very pretty and piquant young artiste, who made her first "bow" in the old country, met with a hearty reception. It is pleasant to recognize in Miss Louise Litta one of the many artists America has sent to the old country to delight everyone by their dainty performances. She is charming in appearance, attractive in deportment and talented in the truest sense. While playgoers on this side the "pond" have been accustomed to expect only chic and variety talents in a general musical way, it is refreshing to find that in Miss Litta are admirably combined dramatic, musical and mimetic abilities of a very high order. Chispa is the pet of a very rough lot, and, copying their habits, she handles a revolver as deftly as the modern young lady skillfully plays the piano. Vivaciousness and the spirit of mischief are naturally Chispa's chief characteristics. These Miss Litta embodies in the most natural way, but she further displays instrumental and other talents which gave special crispness and attractiveness to the heydenish character. Emotion, too, is more than once required, and here the new and charming American artiste displays power which is worthy of very high praise. Miss Louise Litta's reception on Monday had the true ring of a genuine English welcome."

The Tattler, March 23, 1889: "At the Shakespeare Miss Louise Litta, a lady from across the broad Atlantic, is making her first appearance in Great Britain in a romantic play entitled Chispa. Miss Litta is a bright, dashing soubrette, who evidently means to walk into British playgoers' affections right away, and if her versatility of talent, combined with highly dramatic instincts, only "catch on," as they deserve, she will certainly not be left behind."

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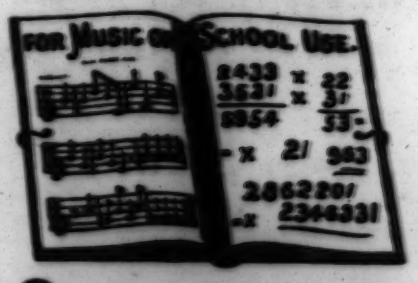

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Theodora, the principal character, is one that calls for the utmost talent upon the part of the impersonator, and gives the widest latitude for tragic and emotional acting. The audience were agreeably surprised last evening at the ability and histrionic talents displayed by Miss Marie Hilforde, who certainly approached a high standard of tragic representation, and carried the part admirably.—*Fort Scott Daily Monitor, Feb. 12, 1889.*

A much better audience greeted Marie Hilforde at the matinee yesterday, and all were pleased with her vigorous acting in the role of Theodora. Both of the interviews between Theodora and Fabian were strongly and carefully enacted. Miss Hilforde's work is very fine, being most excellent in the scene with the Autocrat and in the death scene of Fabian. The good things prophesied for Miss Hilforde when she appeared here several years ago are being realized. She is an earnest, painstaking actress, and is making a reputation in Theodora.—*Augusta (Ga.) Chronicle, March 3, 1889.*

As Theodora Miss Hilforde is charming; in fact, superb. From her regal entrance with the stately grace a real empress might envy, glorious in beauty of face and form, which must excite the highest admiration through all the tempest of conflicting passions and stirring episodes, to her horrible yet pathetic death scene (which was the best bit of acting we have yet seen upon any stage) with her dalliance with the loving lover, her caresses of the dead hero, she is an artist who rises to the full demands of an intensely trying part.—*Montgomery (Ala.) Daily Advertiser, March 9, 1889.*

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